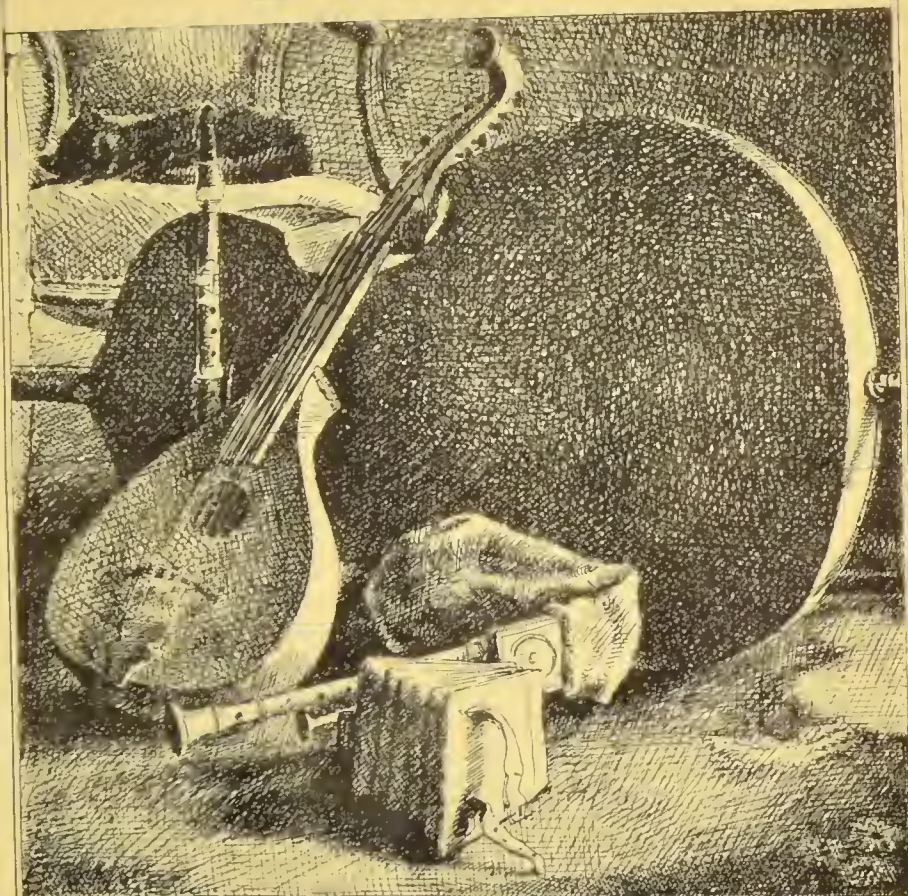


EX LIBRIS



FREDERICK SELCH

1880

Aug 1st

to the 1st of Sept

1880



A BRIEF
INTRODUCTION
To the Skill of
MUSICK.

In two Books.

The first contains the Grounds and
Rules of MUSICK.

The second, Instructions for the Viol,
and also for the Treble-Violin.

THE THIRD EDITION Enlarged.

To which is added a Third Book, entituled, The Art of Descant,
or Composing MUSICK in Parts, By Dr. Tho. Campion.
With Annotations thereon by Mr. Chr. Simpson.



London, Printed by W. Godbid for John Playford,
at his Shop in the Inner Temple, 1660.


THE NEW YORK
PUBLIC LIBRARY

ASTEN LENOX
TILDEN FOUNDATION





Preface to all Lovers of MUSICK.

 *MUSICK in Ancient Times, was held in as great Estimation, Reverence, and Honour, by the best understandings and noblest bloods, as any Science Liberal whatsoever: The Grave Philosophers reputed it an Invention of the gods, bestowing it on men, to make them better conditioned than bare Nature afforded, commending chiefly these Three Arts in the Education of Youth, (Grammar, Musick, Gymnastick:) This last for the exercise of their Limbs in Activity and Feats of Arms: The other two for the Ordering their Voyce in Speech and Song; meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce the Rudest Swains of all Nations do make. But to Speak well, and Sing well, are of Art, neither of which can be attained but by the Rules and Precepts of Art. Quintil. writes in his time the same men taught*

Preface.

both Gramar and Musick, as of special use in the breeding of Children ; partly from its natural Delight , and partly from the Efficacy it hath in the moving the Affections to Virtue : Also conducing much to Bodily health by the Exercise of the Voyce , if with it be joyned also the Exerciss of the Limbs ; and such need not fear Asthma or Consumption : Much benefit also hath been found by such who have had Defects of Speech , as Stammering and bad Urterances. Nor has Musick been of Civil use onely, but Divine, as Ven. Beda writes, That no Science but Musick may eneer the dores of the Church : Testimonies of which we have many in Scripture , as in Moses time , when the Church was in a wandring condition in the Wilderness , as you may read, Exod. 15. But after the Church came to a settled condition , as in the dayes of David and Solomon , David a man after Gods own heart , having singular Knowledge not in Poetry alone, but in Musick also , judged them both to be things necessary for the House of God ; Fifty three of his holy Metres or Psalms he dedicated to his chief Musician Jeduthun, to Compose Musick to them : How acceptable this Divine Harmony was to God, you may read , 2 Chr. 5. 12, 13. Also the Levites which were the Singers, all of them of Asaph ,

Preface.

Asaph, of Heman, of Jeduthun, with their Sons and their Brethren: being arrayed in white linnen, having Cymbals, and Psalteries, and Harps, stood at the East end of the Alter, and with them an hundred and twenty Priests, sounding with Trumpeters: It came even to pass, as the Trumpets and Singers were as one, to make one sound to be heard in praising and thanking the Lord: and when they lift up their voyce with the Trumpets, & Cymbals, and Instruments of Musick, and praised the Lord: saying, For he is good, for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the Lord. Thus it continued as part of the Divine Worship of God in the Church of Jews too, and after our Blessed Saviours time, even till the Destruction of their Temple & Nation by Titus: This part of their Publick Worship, which was Singing of Hymns and Psalms, was after continued and used by the Christians in and after our Saviours time; our Blessed Saviour gave example thereof at his last Supper, Mat. 26. 30. And when they sung an Hymne, &c. And St. Paul enjoined the use thereof; as you may read, Eph. 5. 19. & Col. 3. 16. Peter Mart. proveth Musick to be in use in the Christian Church from the dayes of the Apostles, because Plinius Secundus writ to

Preface.

Trajan, *That the Christians did Hymnos antelucanos Christo suo canere, Sing Praises unto their Christ before day-light. To come nearer our Times, Constantine the Great for the honor of Divine Service began that Church-Song; as did also that Christian Emperor Theodosius, in the midst of the Congregation lead in singing Hymns to God. Justinian the Emperour did Compose a Hymne to be sung in the Church of Constantinople, which began, The onely begotten Son and Word of God. Thus hath Musick been continued in the Divine Worship of God in most Christian Churches of the world unto this day: True it is, some of the Ancient Fathers did find fault with the Abuse of Musick in the Worship of God, but that condemneth not the Right use thereof, any more than the Holy Supper is condemned by St. Paul whilst he blameth those who shamefully profaned it. Therefore (Courteous Reader) this Mysterious and Divine Art (for it uses both Divine and Civil) hath ever been had in great Estimation: Those who are Lovers hereof, must allow Musick to be the Gift of God; yet, like others his Graces and Benefits, is not given to the Idle; those that desire to have it, must reach it to them with the hand of Industry, by putting in practise the Works and Inventions of skilful Artists, Books of Instru-*
ctions

Preface.

ctions to Musick, our Nation is not so well stored as Forreign Countries are; what have been printed in this Nation worthy of perusal are only two, viz. Mr. Morley's Introduction, & Mr. Butler's Principles of Musick, both which are very rare and scarce to be had, the Impressions of them being long since sold off; I have therefore in a Brief and Easie method set down the whole Grounds of Musick, which are necessary for young Practitioners, both for Song and Viol. I confess, men better able than my self might have spared my pains, but their Slowness and Modesty (being as I conceive unwilling to appear in Print about so small a matter) have put me upon the Work, which I count very useful, though with the danger of not being so well done as they might have performed it. The Rules of all Arts ought to be delivered in plain and brief Language, and not with flowers of Eloquence; and so this Work is more suitable to my Abilities.

The Work as it is; I must confess, is not all my own, some part thereof was Collected out of other mens Works, which I hope will the more Commend it; and if the Brevity, Plainness, and Usefulness thereof may beget any acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine

John Playford.



The Table of the Matters contained in this Book.

<i>Of the scale of Musick called the Gam-vt,</i>	pag. 1.
<i>Of the several Cleaves or Cliffs,</i>	pag. 8.
<i>A Rule for the Proving your Notes,</i>	pag. 10.
<i>A Rule for the Naming your Notes in any Cliff,</i>	pag. 11.
<i>Of the Tuning the Voyce,</i>	pag. 18.
<i>Of Tones or Tunes of Notes,</i>	pag. 21.
<i>The Notes, their Names, Number and Proportions,</i>	pag. 23.
<i>Of the Rests and Notes of Sincopation,</i>	pag. 26.
<i>A Rule for keeping of Time,</i>	pag. 29.
<i>Of the four Moods or proportions of Time,</i>	pag. 30.
<i>Of the Adjuncts and Characters used in Musick,</i>	pag. 35.
<i>A short Discourse of the five Grecian Moods,</i>	pag. 37.
<i>Several short Ayres or Songs fit for Beginners,</i>	pag. 41.
<i>The Tunes of Psalms, with directions how to Tune them,</i>	pag. 55.

<i>A Brief Introduction for Playing on the Viol,</i>	pag. 71.
<i>Instructions for the Treble-Violin,</i>	pag. 83.
<i>Several Lessons for the Violin, both by Notes and Letters,</i>	pag. 88.

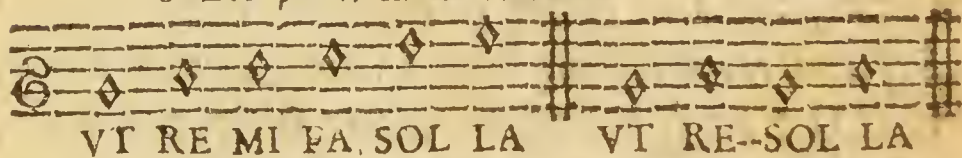
<i>The Art of Composing Musick in Parts, by Dr. Tho. Campion,</i>	pag. 92.
---	----------

CHAP. I.

Of the Scale of Musick, called the Gam-vt.

THE *Gam-Vt* is the Ground and Foundation of *Musick*, both *Vocal* and *Instrumental*; and as *Ornithoparchus* reporteth, it was composed by *Guido Aretinus* about the year 900. (who out of six syllables, in the Saphicke of the Hymne of *St. Johannis Baptista*,) framed his Musical Scale set down in those six Syllables, as names for the six Musical Notes, viz.

*VT queant laxis REsonare fibris
MIRA gesterum FAMuli tuorum
SOLue poluti LABii reatum.*



On which a modern Author Descanteth thus,

VT RELivet MISerum FATum SOLitumque LABorem.

These six Notes were thus used for many yeers in that order, *Ascending* and *Descending*: but in these latter times, Foure are only in use, the which are *Sol*, *La*, *Mi*, *Fa*: so that *Ut* and *Re* are now changed into *Sol* and *La*, four being found sufficient for expressing the several sounds, and less burthensom for the memory of the Practitioner.

Besides these Names of the *Notes*, there is used in the *Gam-Ut*, 7 Letters of the *Alphabet*, which are set at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of these there are Three *Septenaries* ascending one above the other, *G.* being put first, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus *r*, in token that the first derivation thereof was from the ancient *Greeks*, as you may see in the Example.

These 7 Letters of the Alphabet are called the 7 *Cliffs*, or more properly *Cleaves*; the other Names or Syllables adjoyned to them, are the *Notes*; And by these Three *Septenaries* is distinguished three several *Parts*, that the *Scale* is divided into: First, the *Basse*, which is the lowest part; the second, the *Mean*, or middle part; the third, the *Treble*, or highest part; so that according to these 3 *Septenaries*, *Gam-ut* is the lowest Note, and *Ela* the highest. And this the usual *Gam-uts* in Mr. *Morley* and others, did not exceed; but it is well known that there is many *Notes* in use, both above and below which exceed that compass, and that both in *Vocal* and *Instrumental Musick*, which ought not to be omitted; for

The Skill of Musick. 3

for the Compasse of *Musick* ought not to be confin'd: *Viz.* though there be but three *Septenaries* of *Notes* in the Example of the *Gam-ut*, which amounts to the Compasse of one and Twenty *Notes* or *Sounds*; yet if in the *Treble* or highest part occasion requires, you may *Ascend* more *Notes*, for it is the same over again, onely eight *Notes* higher: Or in your *Bass* or lowest part you may *Descend* the like *Notes* lower than *Gam-ut*, as the Compass of the *Voyce* or *Instrument* is able to extend, the which will be the same, and onely *Eights* to those above, And these *Notes* of Addition are usually thus distinguished.

Those above *Ela* are called *Notes* in *Alt*, as *F fa ut*, and *G sol re ut*, &c. in *Alt*: And those below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book, expressed them with double Letters in their right places.

The *Gam-ut*, is drawn upon fourteen *Rules*, and their *Spaces*, and do comprehend all *Notes* or *Sounds* usual in *Musick*, either *Vocal* or *Instrumental*, yet when any of the

Parts which it is divided into, *viz.* Treble, Mean or Tenor, and Bass, shall come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Instrument*, *five lines* is only usual, as being sufficient to contain the compass of *Notes* thereto belonging: But if there be any *Notes* that extends higher or lower, it is usual to add a *line* in that place with a Pen. But *Lessons* for the *Organ*, *Virginals*, or *Harp*, two staves of *six lines* together are required, one for the left hand, or *lower Keyes*, the other for the right or *upper Keyes*.

Therefore he that means to understand what he Sings or *Plays*, must study to be perfect in the knowledge of the *Scale* or *Gam-ut*, and to have it perfectly in his memory without book, both forwards and back, and to distinguish the *Cliffs* and *Notes* as they be in *Rule* and in *Space*; For by knowing the *Notes* Places, their Names are easily known.

Also, on the right side of this Table of the *Scale* or *Gam-ut* are set Three Columns, wherein is shown the *Names* of the *Notes* *Ascending* and *Descending*, according to their several *Cliffs* and *Keyes*: In the First Column is set the *Names* of the *Notes* as they be called, when it is *B Duralis* or *B sharp*, as having

ving no flat in *B mi* ; And then your Notes are called as they are set thereon the Rules and Spaces ascending ; The Second Column is *B proper*, or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the line with the *Cliff*, and there you have also the Names as they are called on Rule and Space : The Third Column is the Notes, called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed as the other ; by observing of which, you have a certain Rule for the Names of the Notes in any part be it *Treble Mean* or *Basse*.

In these Three observe this for a General Rule, that what Name the Note hath, the same name properly hath his *Eight* above or below him, be it either in *Treble*, *Mean* or *Basse*.

There is an old *Meeter*, though not very common, yet it contains many pithy and true Rules of the Theorick part of *Musick*, which are necessary to be observed by young beginners, and as it falls in our several Chapters I shall insert it : It begins thus,

To attain the skill of Musicks Art,
Learn Gam-ut up and down by heart,
Thereby to learn your Rules and Spaces,
Notes names are known, knowing their Places.

THE GAM-VT, OR SCALE OF MUSICK.

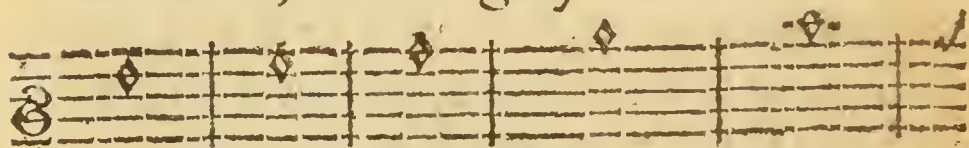
The Treble or highest Keyes. The Meane or middle Keyes. The Basse or lowest Keyes.	aa	la mi re	la	la	mi
	gg	Sol re vt	Sol	Sol	la
	ff	fa vt	fa	fa	Sol
	E	la	la	mi	b fa
	D	la Sol	Sol	la	la
	C	Sol fa	fa	Sol	Sol
	B	fa # mi	mi	b fa	b fa
	A	la mi re	la	la	mi
	G	Sol re vt	Sol	Sol	la
	ff	fa vt	fa	fa	Sol
	E	la mi	la	mi	b fa
	D	la Sol re	Sol	la	la
	C	Sol fa vt	fa	Sol	Sol
	B	fa # mi	mi	b fa	b fa
	A	la mi re	la	la	mi
	G	Sol re vt	Sol	Sol	la
	F	fa vt	fa	fa	Sol
	E	la mi	la	mi	b fa
	D	Sol re	Sol	la	la
	C	fa vt	fa	Sol	Sol
	B	mi	mi	b fa	b fa
	A	re	la	la	mi
	G	gam vt	Sol	Sol	la
	FF	fa vt	fa	fa	Sol
	EE	la mi	la	mi	fa
	DD	Sol re	Sol	la	la
	CC	fa vt	fa	Sol	Sol

BDuralis. BNaturalis. BMollaris.

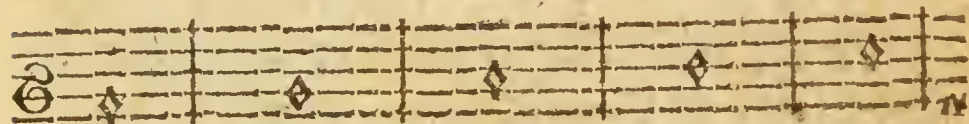
To the Skill of Musick.

7

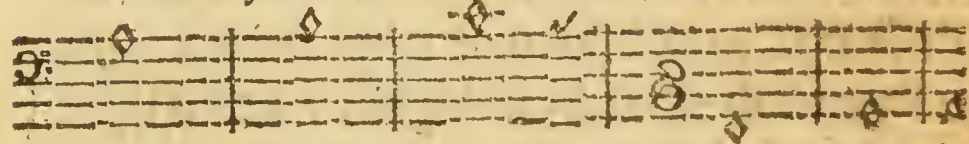
A Second Table of the Scale of Musick called the Gam-ut, in which every Key or Note is put in his proper place upon the five lines, according to the two usual signed Cleaves or Cliffs, viz. the Bass and the Treble, Ascending from the lowest Note of the Bass, to the highest in the Treble.



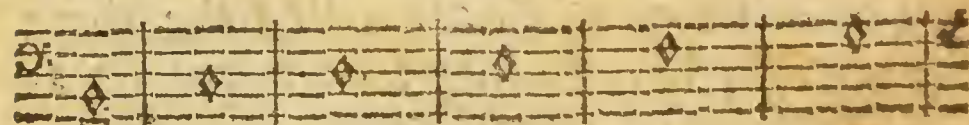
D la sol, E la, F fa ut, G sol re ut, A la mi re,



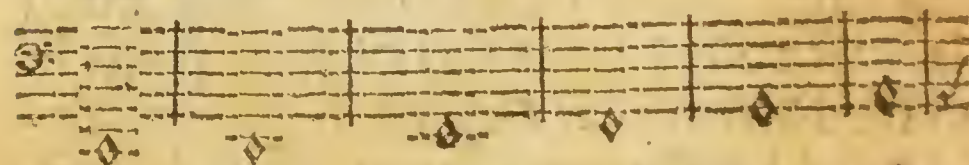
F a ut, G sol re ut, A la mi re, B fa b mi, C sol fa,



A la mi re, B fa b mi, C sol fa ut, D la sol re, E la mi,






B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut,



C fa ut, D sol re, E la mi, F fa ut, Gam-ut A re.

C H A P. II.

Of the Cliffs or Cleaves.

IN this *Gam-ut* (as I said before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* These seven Letters are set at the beginning of each *Rule* and *Space*, and are called the seven *Cleaves*; of these seven, four is onely usual, the which are usually placed at the beginning of every *Line* of the *Song* or *Lesson*: The first is called the *F fa ut Cleave* or *Cliff*, which is only proper to the *Basse* or *lowest part*, and is thus signed or mark'd, : The second is the *C sol fa ut*, which is proper to the middle or inner parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus signed or mark'd . The third is the *G sol re ut Cleave* or *Cliff*, which is only proper to the *Treble*, or highest, and is signed or marked thus .

These Three *Cliffs* are called the three *signed Cliffs*, because they are alwayes set at the beginning of every line of a *Song*, or *Lesson*; (for *Cleave* is derived from *Clavis*, which signifies a *Key*.) From this *Cliff*, the places of all the *Notes* in your *Song* or *Lessons* are understood by the proving your *Notes* from it.

The

The fourth *Cliffe* is the *B Cliffe*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the *Flatting* and *Sharping* of Notes, and therefore he is called *B fa*, *B mi*; the *B fa* signifies *Flat*, the *B mi* *Sharp*. The *B fa* or *B flat*, is know on *Rule* or *Space* by this mark (b) and the *B mi* (which is *sharp*) by this (♯.)

But these two Rules you are to observe of them both: First the *B fa* or *B flat* doth alter both the name and property of the Notes before which it is placed, and are called *Fa*, making them half a *tone* or *sound* lower than they were before.

Secondly, the *B mi* or *B sharp* alters the property of the Notes before which he is placed, but not the Name; for he is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their sound is raised half a *Tone* or *Sound* higher.

Thirdly, Note that these *B Cliffs* are not only set at the beginning of the Lines with the other *Cliff*: But is usually put to several Notes, in the middle of any *Song* or *Lesson*, for the *Flatting* and *Sharping* of Notes, as the Harmony of the Musick requires.

CHAP. III.

*A brief Rule for the proving the Notes
in any Song or Lesson.*

First observe with which of the three usual *Cliffs* your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cleave, then if the Note be above it, whose name and place you would know, you must begin at your *Cliffe*, and assigne to every *Rule* and *Space* a *Note* or *Key*, according to the Rule of your *Gam-ut*, *Ascending* till you come to that *Rule* or *Space* where the same Note is set: But if the Note be below your *Cliffe*, then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each *Rule* and *Space* an *Note* or *Key*, till you come to his place. So that by knowing in what place of your *Gam-ut* the *Note* or *Key* is set, you will easily know his name, the next Chapter directing you an infallible Rule for it, And that by an easie and Familiar Example.

CHAP. IV.

*Containing a plain and easie Rule for the
Naming your Notes in any Cliffe.*

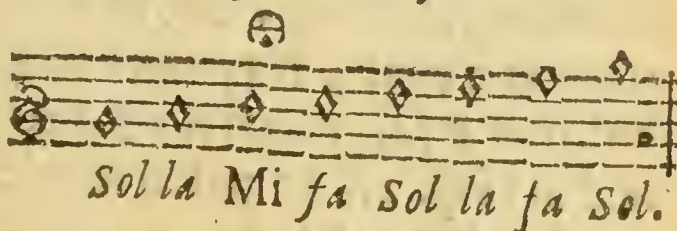
HAVING observed the foregoing Direction of Proving your *Notes*, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master *Note*, which leads you to know all the other; for having found out him, the other followes upon course; and this *Mi* hath his being in four several Places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *chap. 2.*) be put in his place, then he is removed into *E la mi*, which is his second; but if a *B flat* be placed there also, then he is in his third Place, which is *A la mire*; if a *B flat* come there also, then he is removed in his fourth Place, which is *D la sol re*; so that in which of these he is, the next *Notes* above him Ascending are *Fa sol la*, *Fa sol la*, twice,

twice, and then you meet with your *Mi* again, for he is found but once in Eight Notes: In like manner, the Notes next below him Descending, are *La sol fa*, *La sol fa*, and then you have your *Mi* again: For your better understanding of which, I have here inserted the a fore-mentioned old Meetre, whose Rule, is both plain, true, and easy.

*No man can sing true at first sight,
Unless he Names his Notes aright;
Which soon is learnt, if that your Mi
You know, where ere it be.*

1. *If that no flat be set in B.
Then in that place standeth your Mi.*

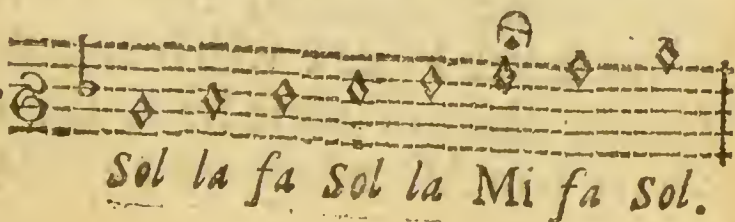
Example.



♭ B fa B mi.
♭ E la mi.

2. *But if *B alone be flat,
Then *E is Mi be sure of that.*

Example.

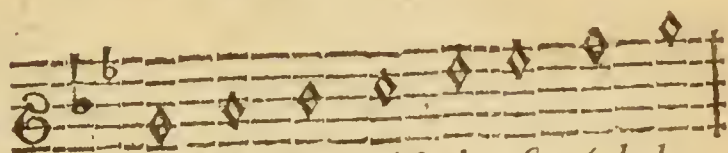


3. If

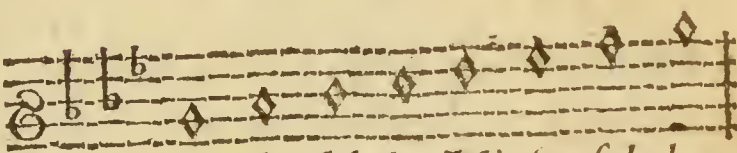
The Skill of Musick

13

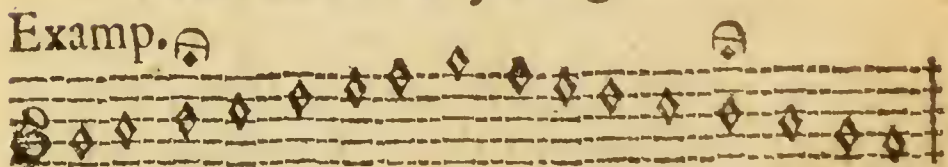
3. If both be Flat, your B and E,
**A la mi re.* Then **A* is Mi here you may see.

Example. 
 La Mi fa sol la fa sol la.

4. If all be Flat, E, A, and B,
**D la sol re.* Then Mi alone doth stand in **D*.

Examp. 
 La fa sol la Mi fa sol la.

The first three Notes above your Mi,
 Are fa sol la here you may see;
 The next three under Mi that fall,
 Them la sol fa you ought to call.

Examp. 
 Sol la Mi fa sol la fa sol fa la sol fa Mi la sol fa.

If you'l sing true, without all blame,
 You call all Eights by the same name.

Sol

Sol la fa sol Sol fa la sol.

Example.



Sol la fa sol

Sol fa la sol.

These Rules and Examples being seriously perused by the Learner, will infallibly direct him in the right naming of his *Notes*, which is a very great help to the Singer. For there is nothing makes one sooner mistake his tune in Singing than the misnaming of his *Notes*: Therefore for the more observing the foregoing Rules of Naming your Notes, by finding your *Mi* in his several places, cast your eye on another Example, for the Naming your Notes in any *Cliffe* whatsoever, be it *Basse*, *Treble*, or any Inward part. For there is no Song pricked down for any Part, but it doth imploy some of those Five lines in this following Example; The which several parts are demonstrated by those little Arches on the right side of it.

Mi

Example.

Mi in B,

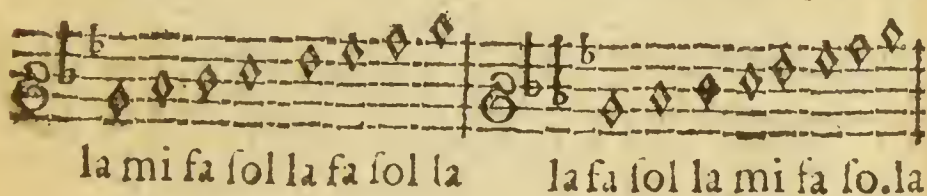
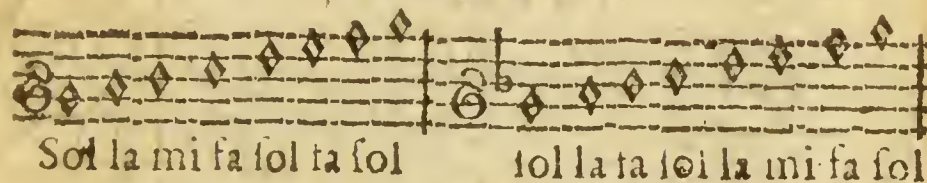
Mi in E,

Mi in A.

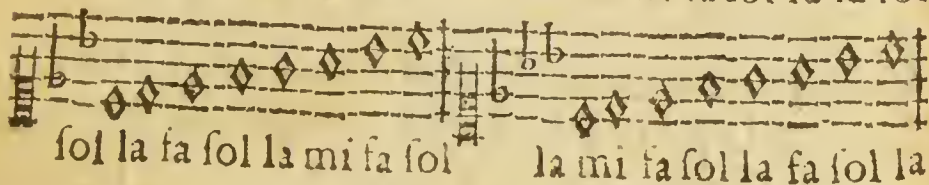
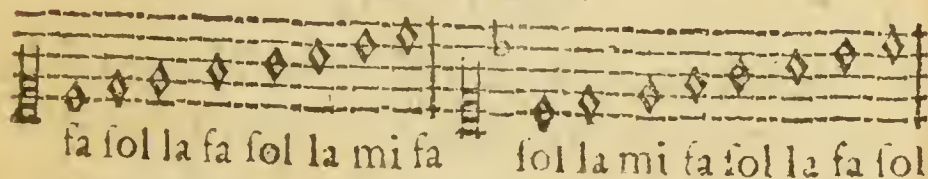
This Example expresses the Name of the Notes as they be called in the three Removes of your Mi. I have seen some Songs with four flats; that is to say, in B mi, E la mi, A la mi re, and D la sol re; but this last is very seldome used; and such Songs may be termed Irregular, as to the naming the Notes (being rather intended for Instruments than Voyces) and therefore not fit to be proposed to young Beginners to sing: And because I will omit nothing that may be useful to Practitioners, This following Table is here inserted.

*An exact Table of the Names of the
Notes in all usual Cliffs, expressed
to each Part several.*

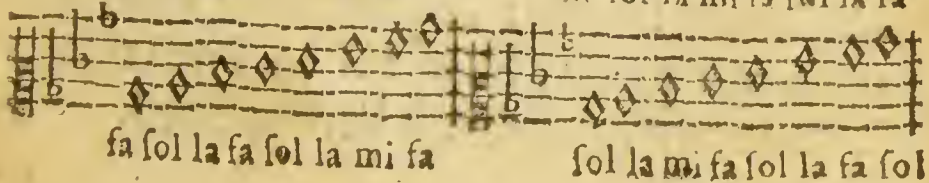
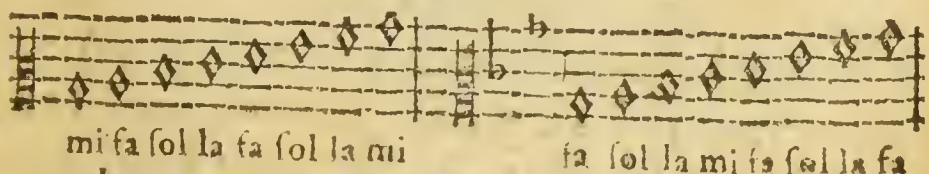
TREBLE.



ALTUS.

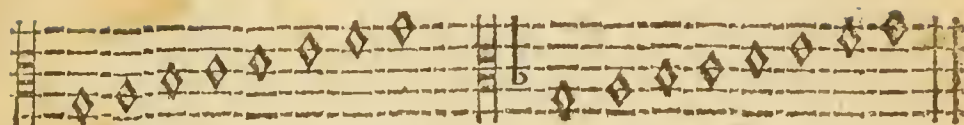


MEAN.



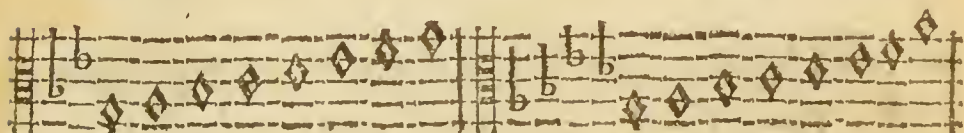
Counter-

C O U N T E R - T E N O R.



sol la mi fa sol la fa sol

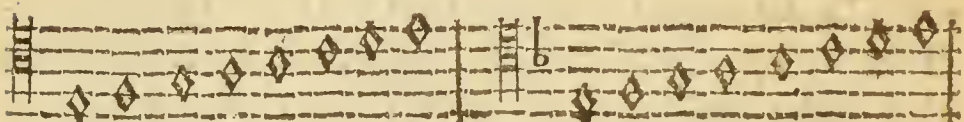
sol la fa sol la mi fa sol



la mi fa sol la fa sol la

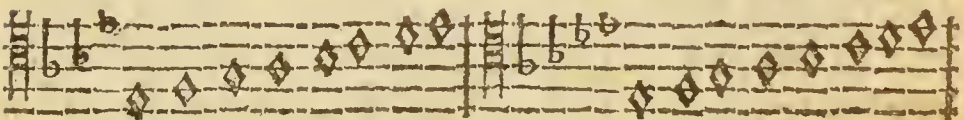
la fa sol la mi fa sol la

T E N O R.



la fa sol la mi fa sol la

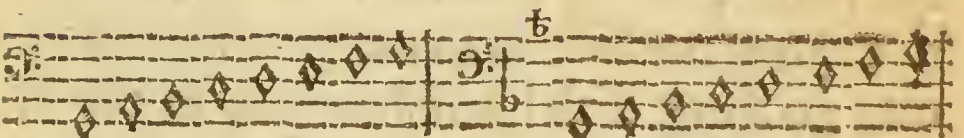
mi fa sol la fa sol la mi



fa sol la mi fa sol la fa

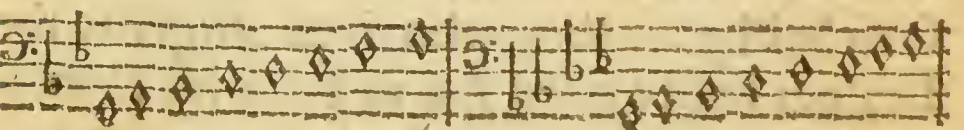
fa sol la fa sol la mi fa

B A S S.



sol la mi fa sol la fa sol

sol la fa sol la mi fa sol



la mi fa sol la fa sol la

la fa sol la mi fa sol la

C H A P V.

Of Tuning the *Voyce*.

THus having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut* it will be necessary, before I set down your first *plain Songs*, to insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raising and falling* of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the *sound* of an *Instrument*, and better, if the Learner have skill thereon to express the several sounds, so that his *Voyce* may go along with his *Instrument*, in the *ascending and descending* of the several *Notes* or *Sounds*. And (if not,) if an *Instrument* be sounded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voyce* in a *unity* to the *sound* of the *Instrument*, it will with a little practise (by sometimes singing with

with, and sometimes without) guide his *Voyce* into a perfect *Harmony* to sing any plain *Songs* with exactnesse ; I mean, by *Tuning his Notes* perfectly, *Ascending* and *Descending*, and also in the *Raising* or *Falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. At the first guiding the *Voyce* therein it will much help, if you observe this Rule ; as for a *Third ascending*, which is from *Sol* to *Mi*, if at your first *Tuning* you *sound* or raise all three *Notes*, as *Sol La Mi*, then at second *Tuning* leave out the *La* or middle Note, and so you will Tune a *third*, which is from *Sol* to *Mi*: This Rule serves for the raising of *fourths*, or *fifths*, &c. as your third *plain Song* in the next page directs.

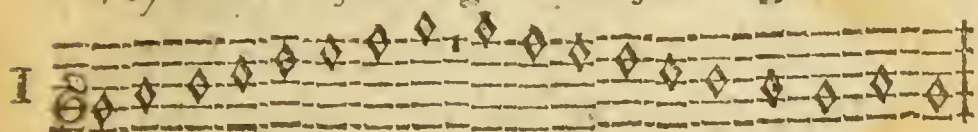
1. Observe that in the *Tuning* of your *Voyce* you strive to have it *cleer*.

2. In the expressing of your *Voyce*, or *Tuning* of *Notes*, let the *Sound* come cleer from your *throat*, and not through your *teeth* shut together, for that is a great *Obstruction* to the *Cleer* utterance of the *Voyce*.

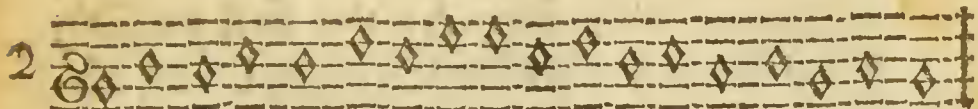
Lastly, observe that in *Tuning* your first *Note* of your *plain Song*, you equal it so to the pitch of your *Voyce*, that when you come to your highest *Note*, you may reach it without *Squeaking*, and your lowest *Note* without *Grumbling*.

An Introduction to

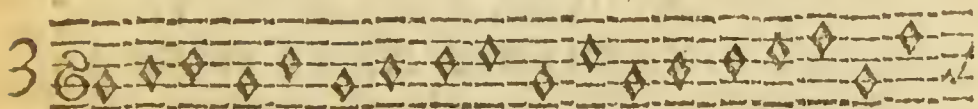
Here followeth the 3 usual Plain Songs for Tuning the
Voyce in the Ascending and Descending of Notes



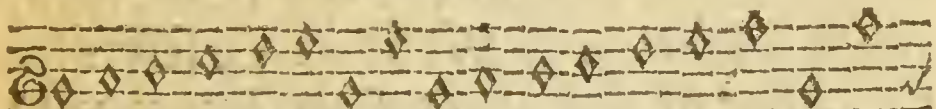
Sol la mi fa sol la fa sol sol fa la sol fa mi la sol la sol



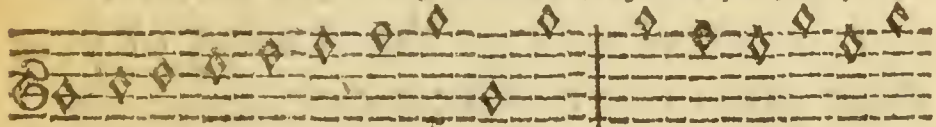
Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la sol



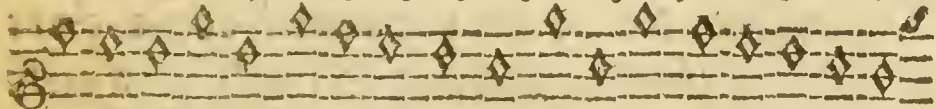
Sol la mi sol mi sol la mi fa sol fa sol la mi fa sol sol sol



Sol la mi fa sol la sol la mi fa sol la fa sol fa



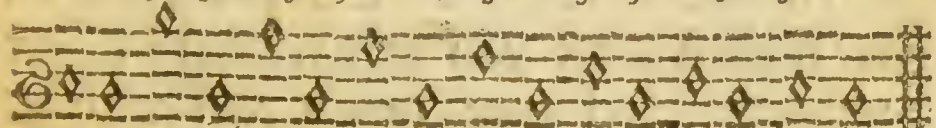
Sol la mi fa sol la fa sol sol sol sol fa la sol la sol



fa la sol sol sol sol fa la sol fa sol fa sol fa la sol fa mi



sol mi sol fa la sol fa mi la sol la sol fa la sol fa mi



la sol sol sol fa sol la sol sol sol fa sol mi sol la sol.

CHAP. VI.

Of Tones or Tunes of Notes.

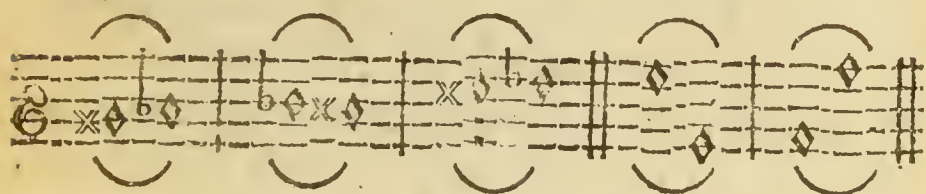
Observe that the two *B Cliffs* before mentioned are used in Song for the *Flatting* and *Sharping Notes*. The property of the *B flat* is to change *mi* into *fa*, making him thereby a *Semitone*, or half a *Note* lower: and the *B sharp* raiseth the *Note* before which he is set half a *Tone* or *Sound* higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *La* to *Fa* is but halfe a *Tone*, or an imperfect *Second*, which is called a *Semitone*; between any two other *Notes* is a whole *Tone*, or *sound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be easily distinguished, if you try it on the *Frets* of a *Viol* or *Lute*, you shall perceive plainly that there goes two *Frets* to the stopping of a whole *Note*, and but one *Fret* to a half *Note*; so that it is observed that *Mi* and *Fa* do serve for the *Flatting* or *Sharping* the ordinary *Notes* in the
Scale,

Scale, and they being rightly understood, the other Notes are easily applied to them; for if *G sol re ut* have a sharp set before it, it is the same with *A la mi re flat*, and *B fa B mi flat* is the same with *A la mi re sharp*, and *C fa ut sharp* is *D sol re flat*, &c. as being of one and the same sound, or stop-ped upon one and the same Fret on the Viol.

Example.

Unisons.

Octaves.



For a Discourse of Cords and Discords,
I shall onely name them.

Perfect Cords are these, a Fifth, Eighth,
with their Compounds or Octaves.

Imperfect Cords are these, a Third, a Sixth,
with their Compounds, all other distances reckoned from the Basse are Discords.

A Diapason is a perfect Eighth and contains
5 whole Tones, and 2 half Tones, that is in all
the seven Natural Sounds or Notes besides the
Ground what Flats or Sharps soe're there be.

But

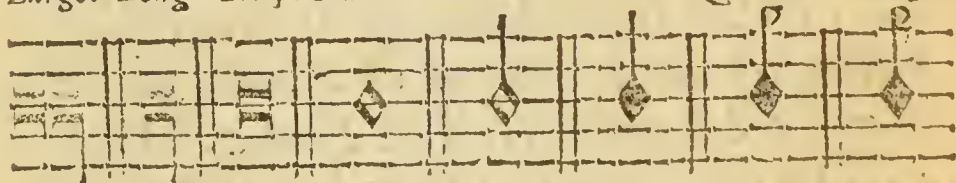
But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entitled *The Art of Descant*, made and published by Dr. *Tho. Campian*, and now added as a Necessary dependant to this book, with new Observations thereon by Mr. *Chr. Simpson*. My purpose in this Book being onely to set down the Rules for the *Theorick* part, so far as is necessary to be understood by young Practitioners in *Musick*, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes ; their Names, Number, and Proportions.

Example.

Large. Long. Brief. Sembr. Minum. Crotchet. Quaver. Semiqu.



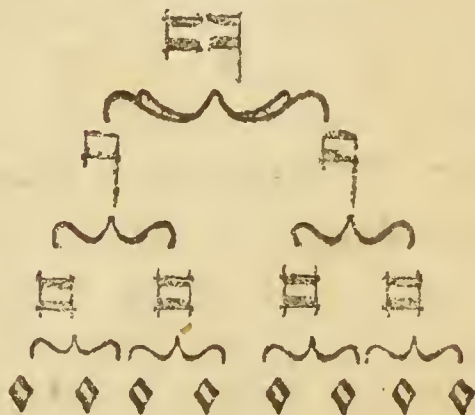
MEASURE in this Science is a *Quantity* of the *length* and *shortness* of *Time*, either by *Natural* Sounds pronounced by the *Voyce*,

or by *Artificial* upon *Instruments*; which *Measure* is by a certain *Motion* of the *Hand* expressed in a *varietie* of *Notes*; of the which observe, that *Notes* in *Musick* have two *Names*, one for *Tune*, the other for *Time* or *Proportion* of *Notes* to a certain *Sound*. The *Names* of *Notes* in *Tuning* I have set down in the former Chapter, as being *Foure*, *Sol*, *La*, *Mi*, *Fa*. Those in the *Proportion* of *Time* are *Eight*, as *Large*, *Long*, *Brief*, *Semibrief*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver*, as is expressed in the foregoing Example at the beginning of this Chapter. The *four* first *Notes* are of *Augmentation* or *Increase*, the *four* latter of *Diminution* or *Decrease*, and are thus *proportioned*: The *Large* being the first of *Augmentation*, and longest in *Sound*: The *Semibrief* being the last of *Augmentation* is the Shortest, and in *Time* is called the *Master Note*, being of one *Measure* by himself; all the other *Notes* are reckoned by his value, by *Augmentation* or *Diminution*. The *Large* is 8 *Semibriefs*. The *Long* 4. The *Brief* 2. The *Semibrief* 1. (or, as I may term him) the *Time-Note*. The latter *Four* of *Diminution* or *Decrease*, are these, the *Minum*, the *Crotchet*, *Quaver*, *Semibrief*: These are

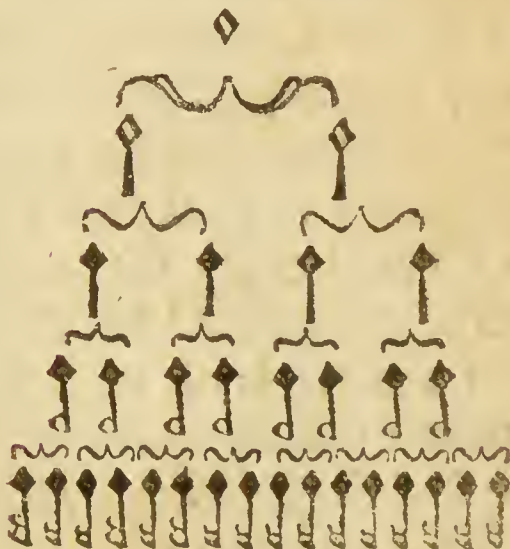
reckoned

reckoned to the *Semibrief* (as the other were by,) for here (according to the ordinary Proportion of *Time*) we account two *Minums* to the *Semibrief*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, two *Semiquavers* to the *Quaver*: For example.

Notes of Augmentation.



Notes of Diminution.



CHAP. VIII.

Of the Rests, or Pauses; of Prick,
and Notes of Sincopation.

Large. Long. Brief. Semibrief. Minum. Crotchets. Quaver.

8. 4. 2. 1.



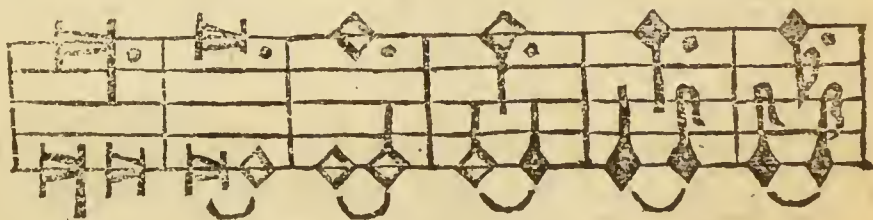
Pauses or Rests are silent Characters, or an Artificial omission of the *Voyce* or *Sound*, proportioned to a Certain *Measure* of *Time*, by *Motion* of the Hand (whereby the Quantity of Notes and Rests are directed) by an Equal *Measure*, the *Signatures* a Characters of which you see placed to each Note in the Example at the beginning of this Chapter.

Further, I shall add, that to these Notes appertain certain other *Rules*, as *Augmentation*, *Sincopation*, *Pricks* of *Perfection* and *Addition*: I shall onely set down what is necessary to be understood by the *Practioner*; as first, of the *Pricks* of *Perfection* and *Addition*; next of *Sincopation*, or breaking of the *Time* by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*.

First,

First, this *Prick* of *Perfection* or *Addition* is ever placed on the right side of the Note, thus, ♯ · ♦ · ♯ · ♯ · for the prolonging the sound of that Note it follows to half as much more: For example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes the *Semibrief* which before was but two *Minums* to be three *Minums*, and so the like value to other Notes, the *Prick* being always half so much as the Note it follows. *Example.*

Prick Long. Brief. Semibrief. Minum. Crotchet. Quaver.



A further Example of the *Prick* Notes, wherein you see your Measure of the Time barred, according to the *Semibrief*, both by *Prick Semibriefs*, *Minums*, and *Crotchets*.

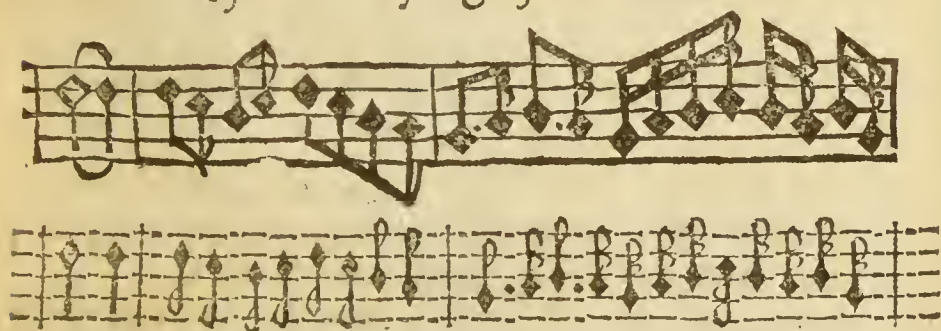


Second, *Pricks of Perfection* are used for Perfecting of Notes as is onely used in the *Triple Time*, of which I shal speak more at the latter end of CHAP. 9. Of *Moods and Time*.

Third, *Sincopation* is when the striking of *Time* falls to be in the midst of a *Semibrief* or *Minum*, &c. or as we usually term it *Notes Driven* till the *Time* falls even again: For Examp.



of the Tying of Notes.



This *Example* shews, that many times in *Songs* or *Lessons*, *Two*, or *Foure*, or more *Quavers* and *Semiquavers* are *Tyed together* by a long *Stroke* on the *Top* of their *Tails*: And though they be so, they are the same with the other, and are so *tyed* for the benefit of the sight when many *Quavers* or *Semiquavers* happen together, not altering the *Measure* or *Proportion* of *Time*. CHAP.

C H A P. IX

Of the Semibrief or Master Note in the Keeping of Time.



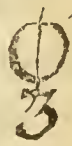

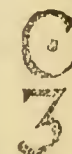



OBSERVE that by the *Measure* of the *Semibrief* all *Notes* are proportioned, his owne *Measure* is expressed (by a *Natural Sound* of the *Voyce*, or *Artificial* on an *Instrument*) to the *Moving* of the *Hand* up and down when his *Measure* is whole, in *Notes* of *Augmentation*, the *Sound* is continued, but in *Notes* of *Diminution*, the *Sound* is variously broken into *Minums*, *Crotchets*, and *Quavers*, or the like. Then in the *Keeping* your *Time* your hand goes up at the one half, which is a *Minum*, or his *Proportion*, and down at the other; As when foure *Crotchets* which makes a *Semibrief*, or the like, then two up and two down. This *Rule* observe, according to the *Measure* of those *Notes* your *Semibrief* is divided into, be it either *Triple*, *Dupla* or *Common Time*.

C H A P. X.

Of the Four Moods or Proportions
of the Time, or Measure of Notes.

*The usual Moods may not here be mist,
In them much cunning doth consist.*

THere are four *Moods*, the which are divided into four *Tables*, that is to say,

<div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>Moods.</i> { </div>	<div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>Great.</i> { </div>	1. The Perfect of the	}	
		More.	}	
	<div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>Less.</i> { </div>	2. The Perfect of the	}	
		Less.	}	
	<div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>Less.</i> { </div>	3. The Imperfect of the	}	
		More.	}	
		4. The Imperfect of the	}	
		Less.	}	

These Four have been of use in former times,

The Skill of Musick

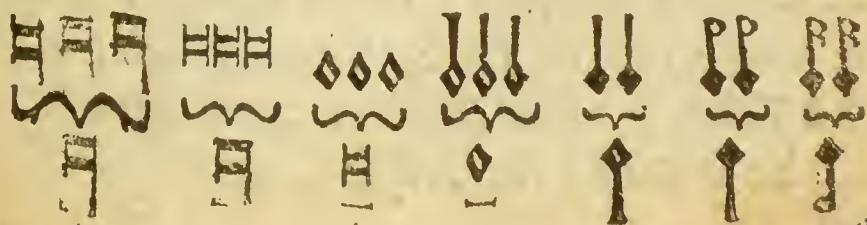
31

times, but of late years the Musick which hath been composed by those of our Nation, either for *Voyce* or *Instrument*, have made use only of the two latter; (that is to say, the *Imperfect of the More*, the *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, as being sufficient to express much variety of Musick: however, I will not omit to give you the *Definition* of all Four in their order, and be more large upon the two latter, because of most and onely use to young Practioners.

1. **T**He *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, three *Minims* to a *Semibrief*; and his Sign or Mark is thus $\odot 3$

Example of the two First.

The Perfect of the More $\odot 3$

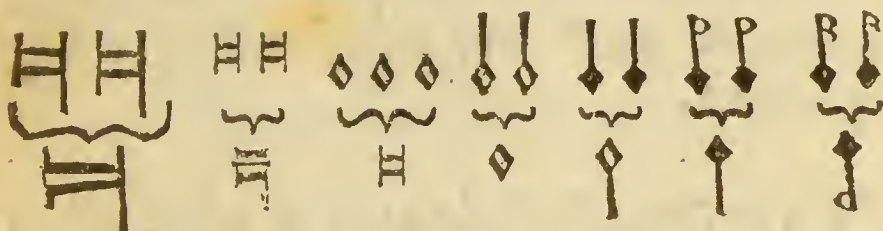


The

2. **T**He *Perfect of the Less*, is when all go by two, except the *Semibriefs*, as two *Longs* to a *Large*, two *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, &c. and his Sign or Mark is made thus (||) 3

Example.

The Perfect of the Less (||) 3

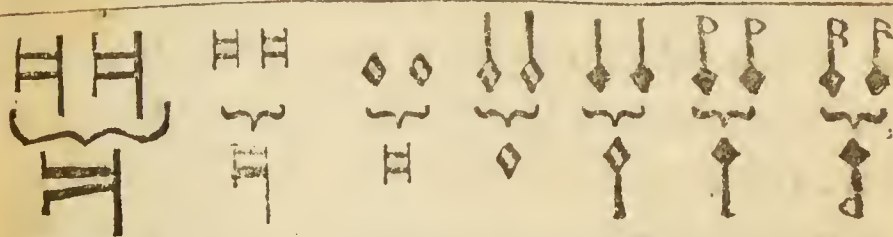


Of the two last or Usual Moods.

3. **T**He *Imperfect of the More*, is when all goes by Two, except the *Minums*, which goes by Three; as, two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, three *Minums* to a *Semibrief*, with a *Prick of Perfection* (else it would not bear the proportion of *three Minums*, which is called a *Time*.) His *Mood* is thus signed © 3; and this is called the *Triple Time*.

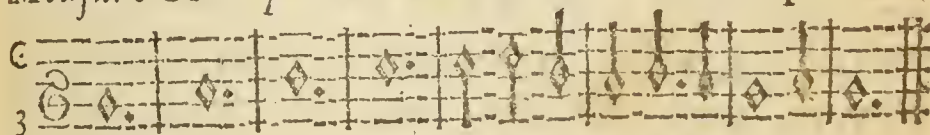
Example.

Examp. The Perfect of the More ♪

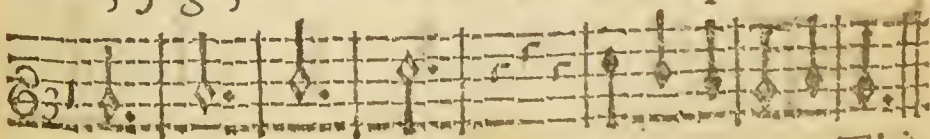


This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*, and is of two *Motions*, the one slow, the other more swift.

The first, when his *Measure* is by three *Minums* to a *Semibrief* with a *Prick* which is of *Perfection*, is a *Time*, and is usually called *Three to one*. That is three *Minums* to the *Measure* of a *prick Semibrief*: Example.



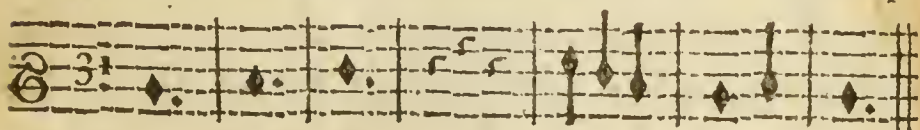
The second *Measure* of this *Triple Time* to another swifter motion, is measured by three *Crotchets* or a *Minum* with a *Prick* of *Perfection*. This swifter *Measure* is appropriated or used in *Light Lessons*, as *Corants*, *Sarabands*, *Figs*, and the like. Example.



D

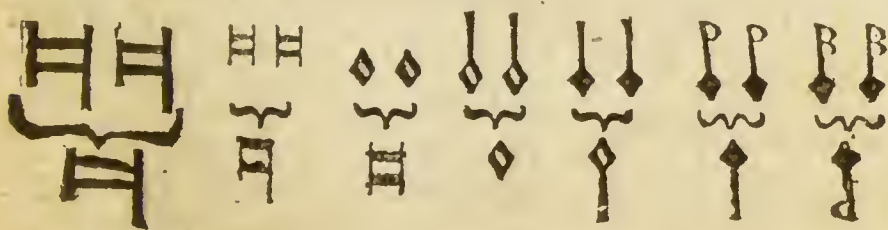
This

This swifter *Triple Time* is many times prick'd in *Black Notes*, which *Black Note* is the same Measure with the *Minum* in the foregoing Example, but is seldome used, because the *Minums* serve as well. For Examp.



4. **T**He *fourth* or last *Mood*, which is called the *Imperfect of the Less*, is when all goes by two, as two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, two *Crotchets* to a *Minum*, &c. and this is called the *Duple* or *Semibrief Time*, (many call it the *Common Time*, because most used) and his *Mood* is thus marked \mathbb{C} , and is usual in Songs, Fantasies, Pavans, and Almans, and the like, whose *measure* is set down in this following Example.

The Perfect of the Less \mathbb{C}

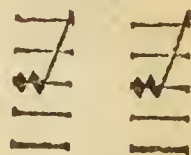


CHAP. XI.

Of the several Adjuncts and Characters used in Musick.

1. **A** *Direct* is usually at the end of a Line, and serves to direct the place of the first Note on the next Line, and are thus made,

A Direct



2. *Bars*, are of two sorts, *Single* and *Double*. The *Single Bars* serve to divide the *Time* according to the Measure of the *Semibrief*. The *Double Bars* are set to divide the several *Strains* or *Stanzaes* of the the *Songs* and *Lessons*, and are thus made,

Single. Double.




3. A *Repeat* is thus marked $\frac{\infty}{\sim}$ and is used, to signifie that such a part of a Song or Lesson must be played or Sung over again from that Note over which it is placed.

4. Of *Tyes* or *Binds*. A *Tye* is of two uses; first, when the *Time* is broken; it is usual to *Tye* two *Minums*, or a *Minum* or a *Crotchet* together, as thus,

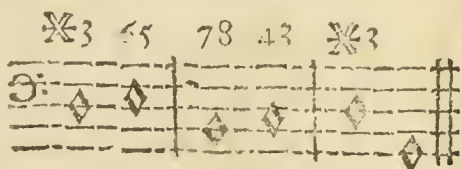


Second sort of *Tyes* is when two Notes are to be Sung to one syllable, or two Notes to be played with once drawing the Bow on *Viol* or *Violin*, as thus,



5. *Hold* is thus  made, and is placed over the Note which the Author intends should be held to a longer Measure then the Note contains. And over the last Note of a Lesson.

6. The *Figures* usually placed over Notes in the *Through-Bass*, which is for the *Organ*, or *Theorbo*, do direct the Performer to strike in other parts to those Notes in his Ground. Examp.



I shall here conclude, and leave these Brief Instructions to thy serious perusal, not doubting but therein your knowledge in the *Theorick* part of Musick will be much furthered, For the *Practick*, that you must Reach to you, by the hand of Industry, and the Guidance of a skilful Master, by whose assistance and the plain Instructions given you in this book, you may attain to be a good proficient in the Skill of Musick in a short time.

And in regard it will be Necessary that Beginners in Song be furnished with such Songs and Ayres as are short and easie. I have hereto added a few of such as will be fit for that purpose.

First learn by Cliffs, to names your Notes

By Rules and Spaces right,

Then Tune with Time to Ground your skill

For Musick sweet Delight.

CHAP. XII.

A short Discourse of the Five Moods
used by the Græcians.

- | | | |
|---------------|-----|-----------------|
| 1. The Dorick | } { | 4. The Phrygian |
| 2. The Lydian | | 5. The Ionick. |
| 3. The Æolick | | |

Mr. Butler in his Learned Treatise, Entitled *The Principles of Musick*, cites one *Cassidours* to have written much of the Various Effects of the Five *Græcian* Moods, setting forth that they had their several Appellations from the Countries in which they were Invented and Practised.

1. The *Dorick Mood* consisted of *sober, slow-Tim'd Notes*, (counterpoint) which in Composition of Parts goes Note for Note, be they of two, three, or four Parts, as is usual in Church Tunes to the usual Psalms, by Mr. Ravenscroft and others in four Parts, and other pious Canticles in Meeter; and this *Dorick* had his name from *Doria*, a civil part in Greece near Athens.

2. The *Lydian Mood* was used to grave, full, solemn Musick, Delcant, or Composition, being of slow-Time, fitted to sacred *Hymns*, as *Anthems*, or Spiritual Songs in *Prose*, sometimes in *Verses* alone, and sometimes in a full *Chorus* of four or five Parts. This Mood had its derivation from the famous River in *Lidia* called *Pactolus*, and the winding retrograde *Meander*, representing thereby the admirable varieties of Sounds in Musick, in its passing by the chief Cities of *Philadelphia* and *Sardis*, being the Royal seat of the rich King *Cræsus*.

3. The *Æolick Mood* was that which was of a more Aiery and soft pleasing sound, as your *Madrigals* or *Fa la's* of five & six Parts, which were composed for Viols and Voyces by many of our excellent English Authors, as Mr. *Morley*, *Wilkes*, *Wilbey*, *Ward*, and others, and had his derivation from *Æolia* (a Kingdome of *Æolus*) whence he is faigned to send his rushing winds, the which do resemble this Mood, that is so commixt with Fancy and Aiery sounds.

4. The *Phrygian Mood* was a more warlike and couragious kind of Musick, expressing the Musick of Trumpets and other Instruments

ments used of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is *Cios* that Martial Town, and the most high Hill *Idæ*, famous for the *Trojan War*: and many Historians have written of its rare Effects in warlike preparations. *Suidas* (in *litera T.*) writes of *Timotheus* a skillful Musician, that when *Alexander* the Great was much dejected in his mind, and loath to take up Arms, he with his *Phrygian* Flute expressed such excellent Sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of *Ericus* the Musician, passes all, who had given forth, that by his Musick he could drive men into what affections he listed; being required by *Bonus* King of *Denmark* to put his skill in practise, he with his *Harp* or *Polycord Lyra* expressed such effectual melody and harmony in the variety of changes in several *Keyes*, and in such excellent *Fugg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions, but ending his excellent voluntary with some choice Fancy

upon this *Phrygian Mood*, the Kings passions were altered, and excited to that height, that he fel upon his most trusty friends which were near him, and flew some of them with his fist for lack of another weapon; which our Musician perceiving, ended with the sober *Dorick*: the King came to himself, and much lamented what he had done. This is recorded at large by *Crantzius lib. 5. Danie cap. 3.* and by *Saxo Grammaticus lib. 12. Hist. Danie* and others.

5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant *Amorous Songs, Coranto's, Sarabands and Figs*, used for honest mirth and delight at Feasts and other merriments. This *Mood* had its derivation from the *Ionian* of *Ionia*, which lies between *Æolia* and *Caria*, a situation full of all pleasure, whose plenty and idleness turned their honest mirth into lasciviousness. By this *Mood* was the *Pithagorean Huntsup*, or morning Musick, which wakened and rouzed their dull spirits to study and action. The abuse of this *Mood* is soon reformed by the sober *Dorick*, for what this excites above moderation, the other draws into a true *Decorum*.

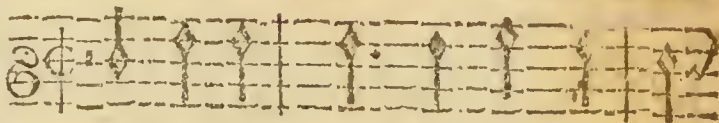
The Skill of Musick.

For 2 Voyces Treble and Bass. I.

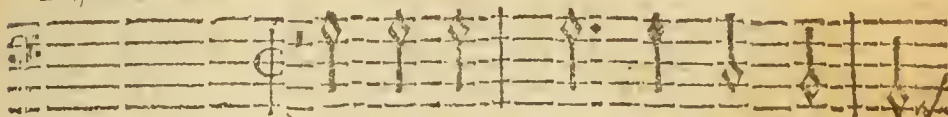
Mr. Dowlton



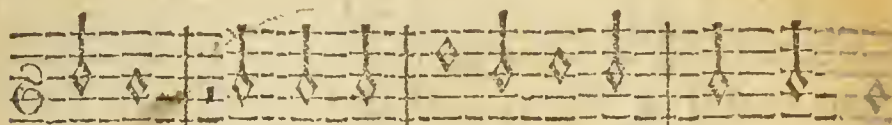
Bisius.



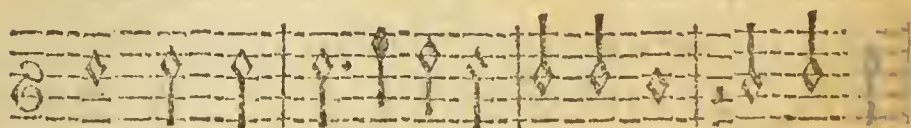
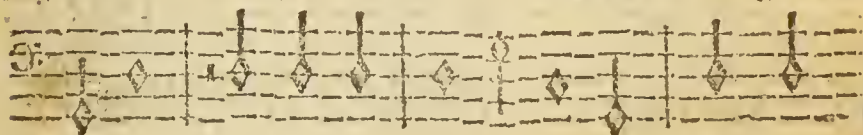
Leep wayward Thoughts, and rest you with
Touch not proud hands, lest you her An-



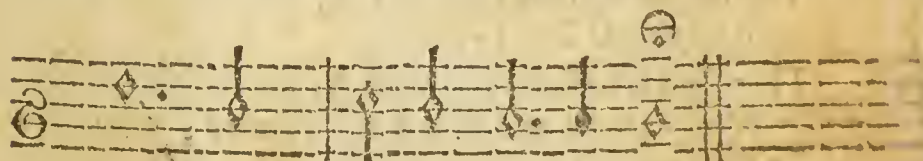
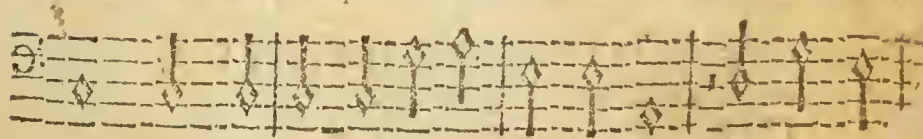
Sleep wayward Thoughts, &c.



my Love; Let not my Love be with my Love disple
ger move, But pine you with the longing long dese



Thus while she sleeps I sorrow for her sake, so sleeps my



Love, and yet my Love doth wake.



An Introduction to

For 2 Voc. Treble and Bass.

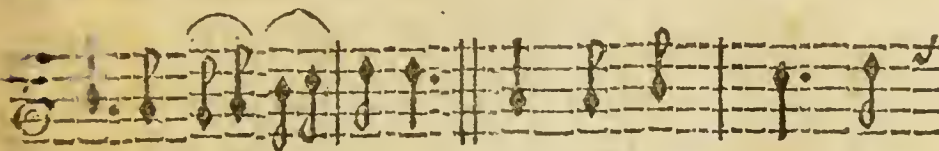
II.

Mr. William Lawes.

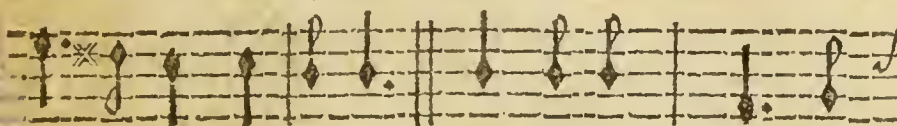


Ather your Rose buds while you may, old

Bassus.



Time is still a flying, and that same Flow'r that



Fades to day, to morrow will be dying.



The glorious Lamp of Heaven, the Sun,

The higher he is getting,

The sooner will his race be run,

And nearer he's to setting.

That Age is best that is the first,

While youth and blood are warmer ;

Expect not the last and worst,

Time still succeeds the former.

Then be not coy, but use your time,

While you may go marry,

For having once but lost your prime ;

You may for ever tarry.

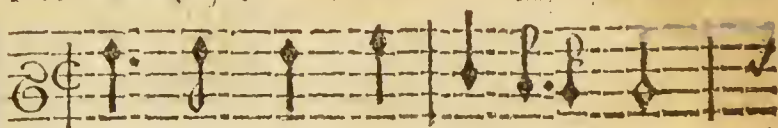
An Introduction to

43

For 2 Voc. Treble and Bass.

VIII.

Mr. Henry Lawes.

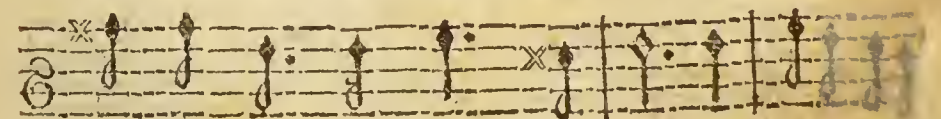
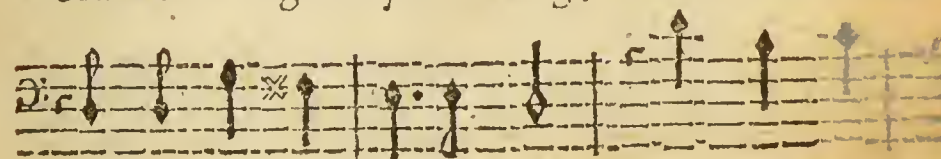


All the Spring with all her Flowers,

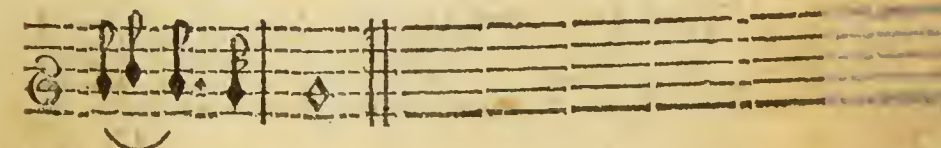
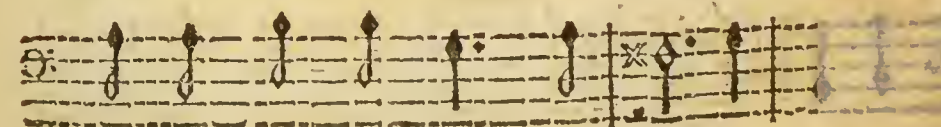
B ff.



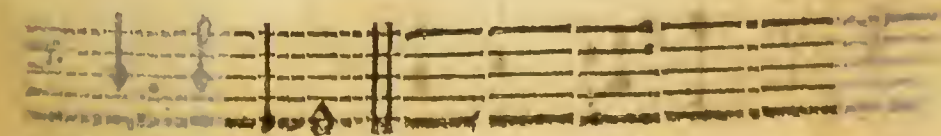
bid the winged Syrens sing; Let Loves keen



Arrows from the Bows be shot, by every



warbling Ring.



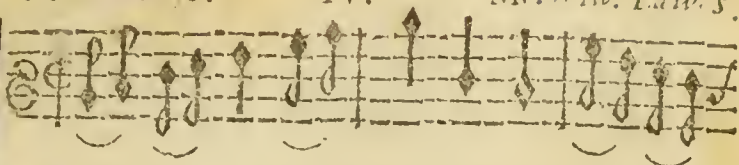
For 2 V. c. Treble and Bass.

IV.

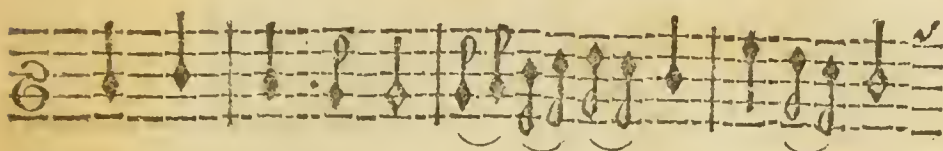
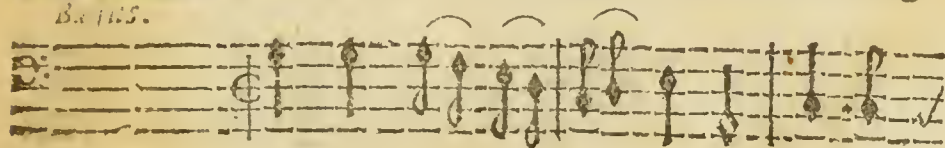
Mr. Will. Lames.



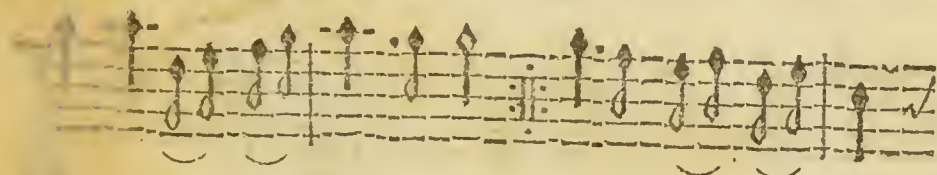
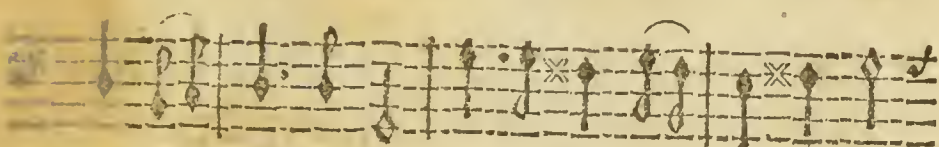
Bass.



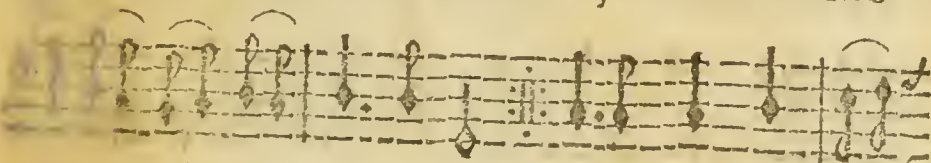
Ove is lost and gone astray, being



blind hath lost his way; Venus cryeth for her Son,



But a-las she is undone. Cupid for his Mo-



ther wept, weeping, thus sat down and slept.



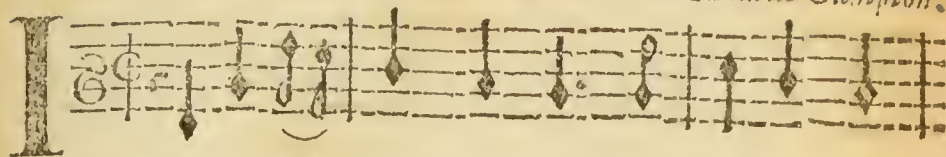
The Skill of Musick.

45

For 2 Voc. Treble and Bass.

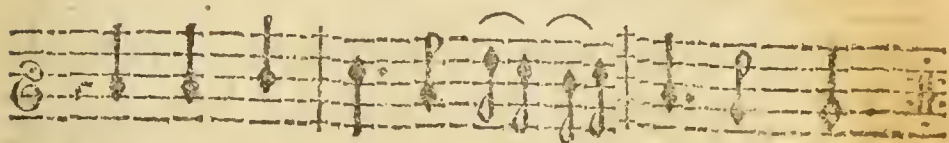
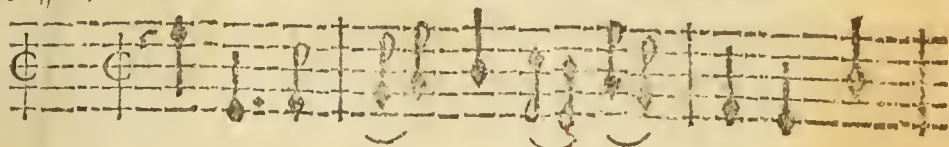
V.

Dr. Thomas Campion.

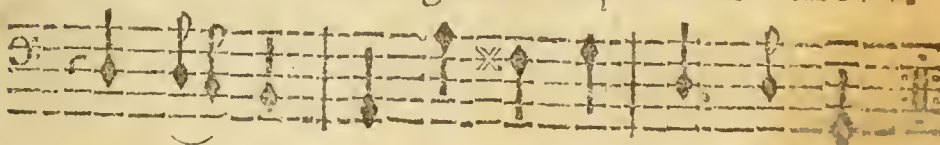


F Love love truth then women do not love,
Now kind and free of saviour if they prove,

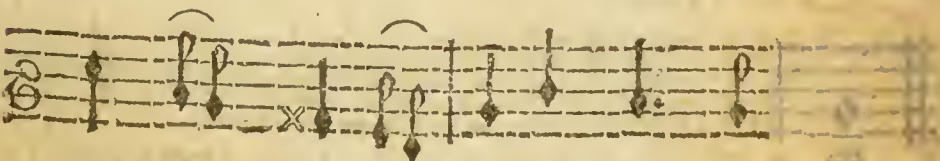
B:ffus.



There passions all are but dessembling shews;
There kindness straight a tempest over throws.



Then as a Sea man the poor Lovers fares, the



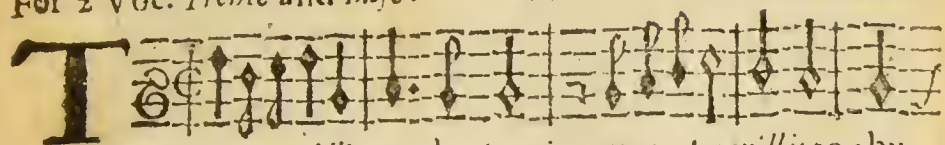
Sea drowns him e're he can drown his loves.



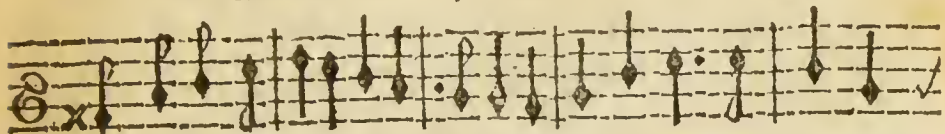
For 2 Voc. Treble and Bass.

VI.

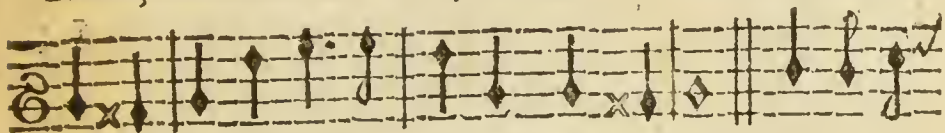
Mr. Tho. Brewer.



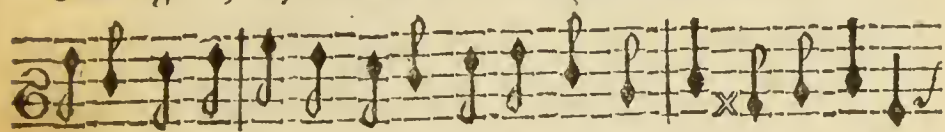
Urn *Amarillis* to thy Swain, turn *Amarillis* to thy



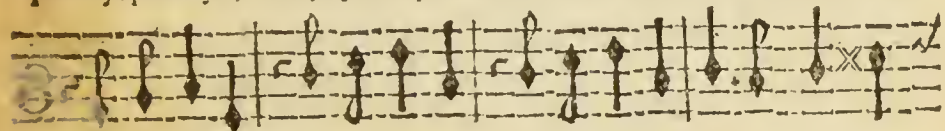
Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee



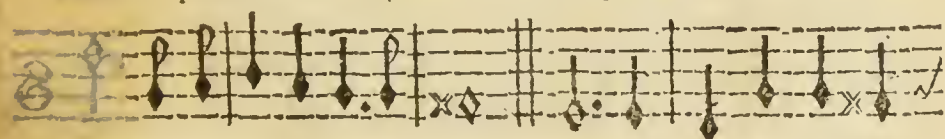
back again, thy *Damon* calls thee back again : Here is a



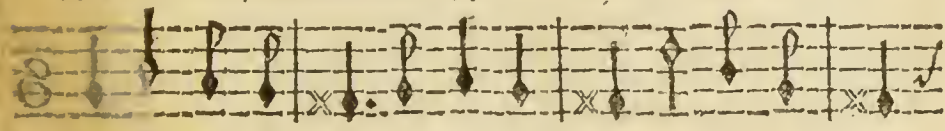
pretty, pretty, pretty, pretty, pretty, *Arbour* by, where *Apollo*,



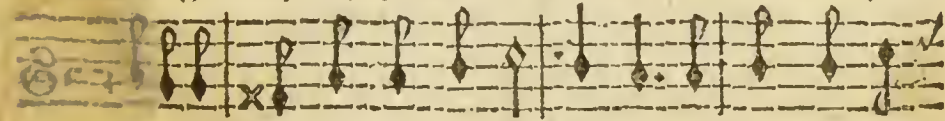
where *Apollo*, where *Apollo*, where *Apollo*, cannot cannot



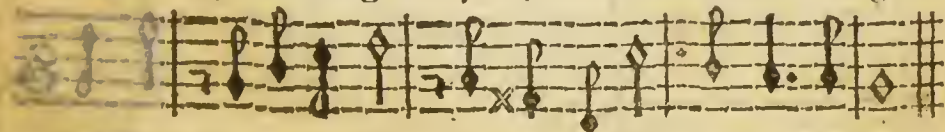
spy, where *Apollo* cannot spy. Here let's sit, and whilst I



play sing to my Pipe, sing to my Pipe, sing to my Pipe,



sing to my Pipe, sing to my Pipe a Roundelay ; sing to

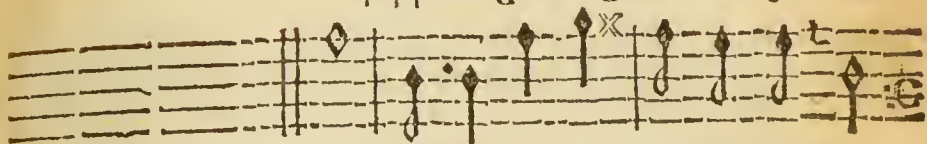


my Pipe, sing to my Pipe, sing to my Pipe a Roundelay.

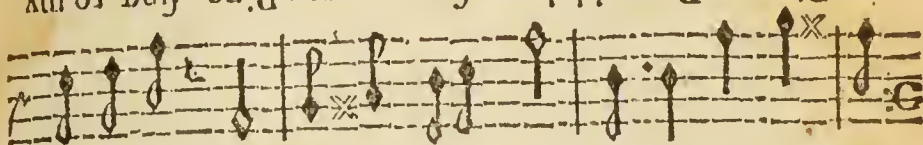
The Skill of Musick

47

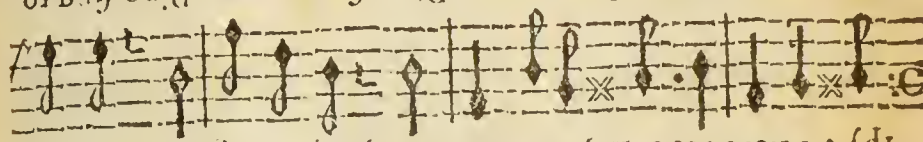
Pipe, sing to my Pipe a Roundelay.



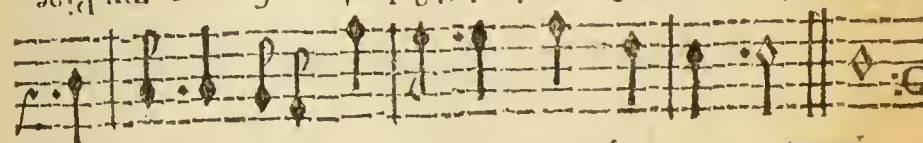
my Pipe a Roundelay; sing to my Pipe, sing to my



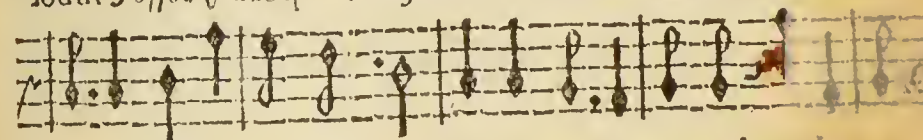
sing to my Pipe, sing to my Pipe, sing to



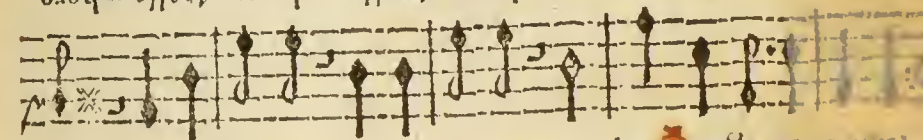
spy: There let's sit, and whilst I play, sing to my Pipe,



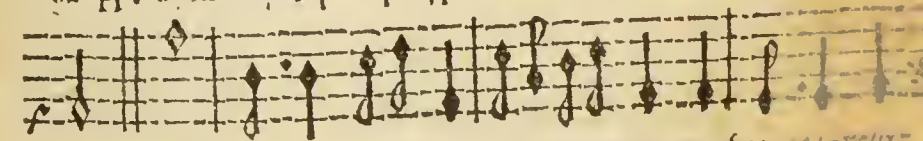
Apollo, where Apollo cannot spy: where Apollo cannot



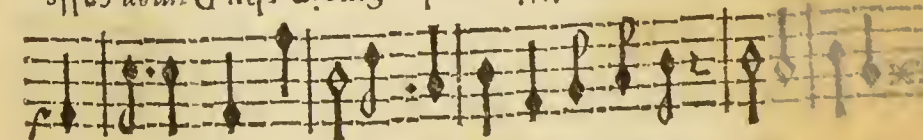
is a pretty Arbour by, where Apollo, where



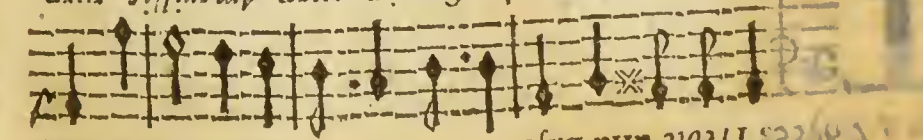
there back again, thy Damon calls thee back again: Here



Amarillis, turn Amarillis to thy Swain, thy Damon calls



turn Amarillis to thy Swain, turn Amarillis, turn

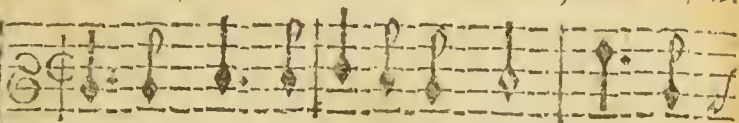
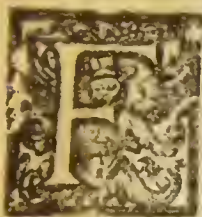


Voices Treble and Bass: VII. Mr. Tho. Brewer

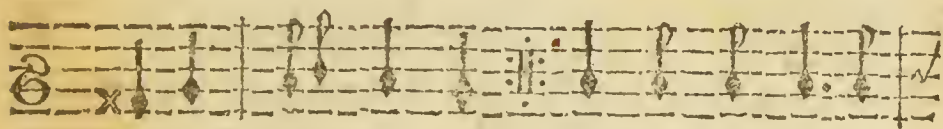
For 2. Voc. Treble and Bass.

III.

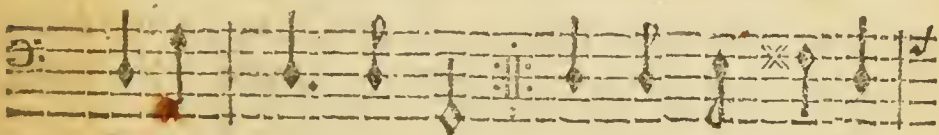
Dr. John Wilson.



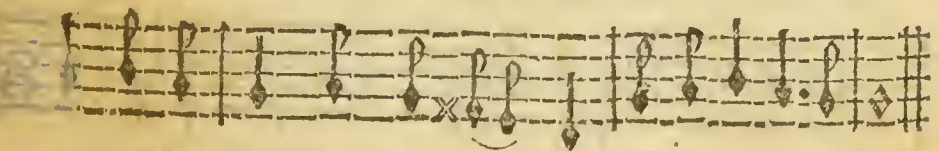
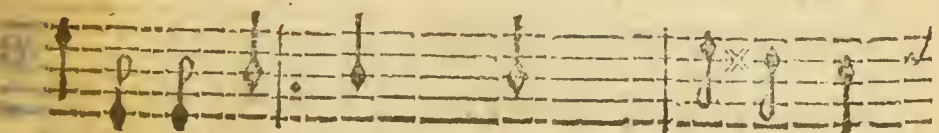
From the fair *Lavinaian* Shore, I your
Muse not though so far I dwell, and my

Bassus.

Markets come to store. Such is the sacred
Wares come here to sell.



Hunger of Gold; then come to my Pack, while I



what d'ye lack, what d'ye buy, for here it is to be sold.



The Skill of Musick.

49

For 2. Voc. Treble and Bass.

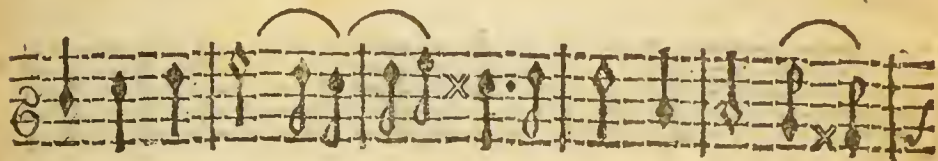
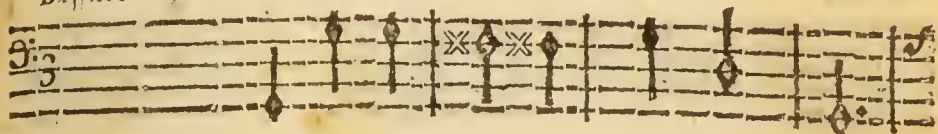
VIII.

Mr. Will. Webb.

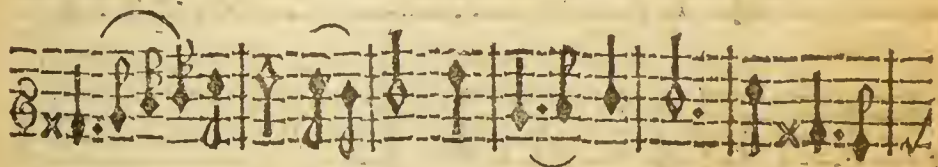


Bassus.

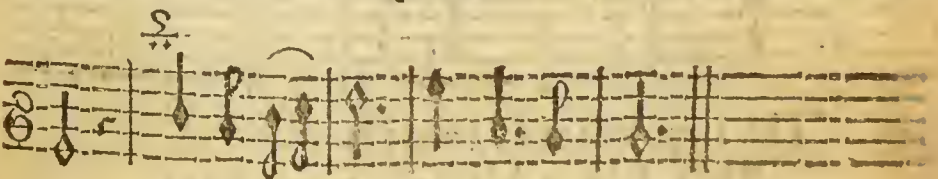
Ictorious Beauty! though your Eyes



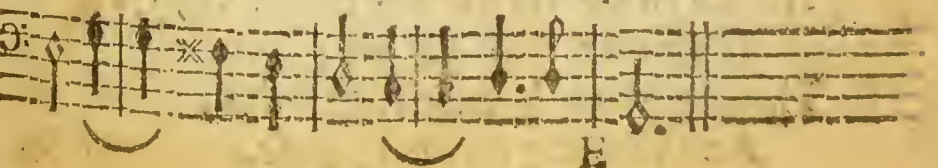
are able to sub---due an hoast, and therefore



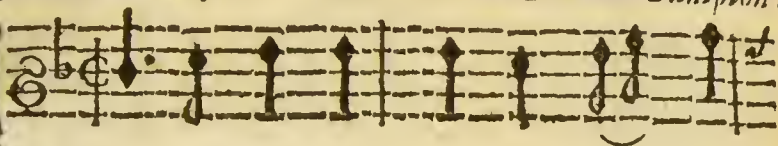
are un---like to boast the ta-king of a lit-tle



prize, do not a single heart despise.

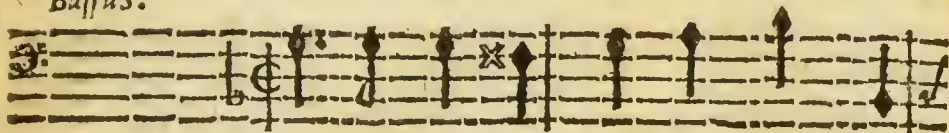


E

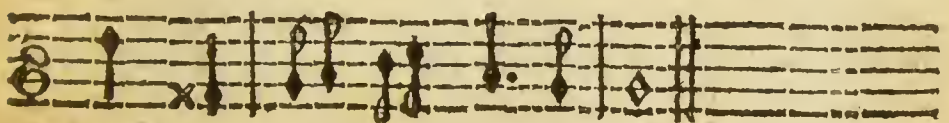
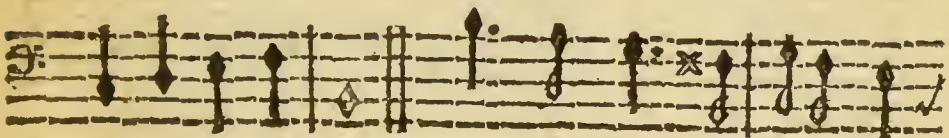


Hy presumes thy pride on that that

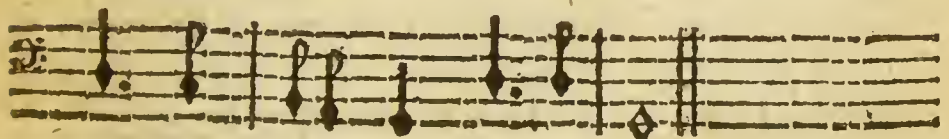
Bassus.



must so private be, Scarce that it can good be
Best of all that Nature



call'd though it seems best to thee.
or a Curious Eye can see.



'Tis thy Beauty, foolish Maid,
That like a blossome growes,
Which who views, no more enjoys,
Then on a Bush a Rose;
That by many's handling fades,
And thou art one of Those.

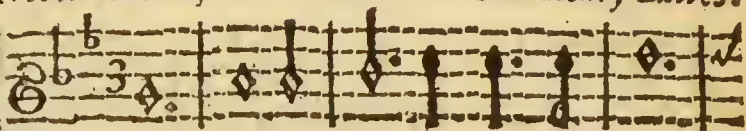
The Skill of Musick.

51

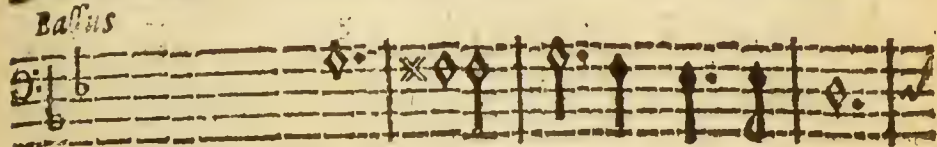
For 2. Voc. Treble and Bass.

X.

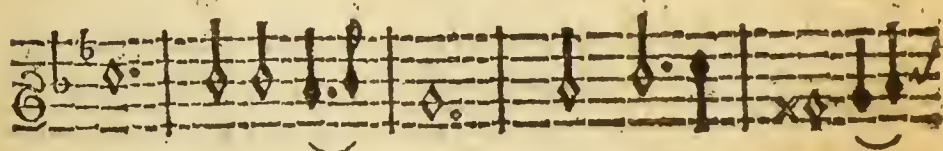
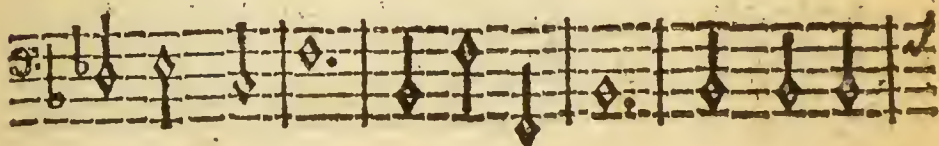
Mr. Henry Lawes.



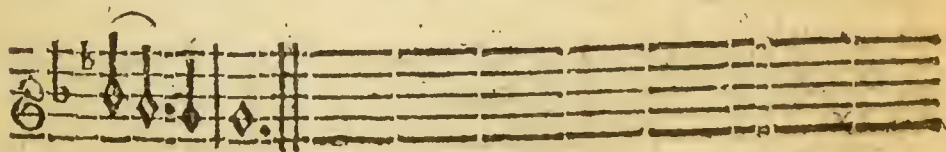
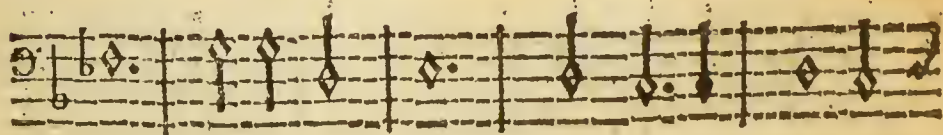
Come Cloris, hie we to the Bow'r,



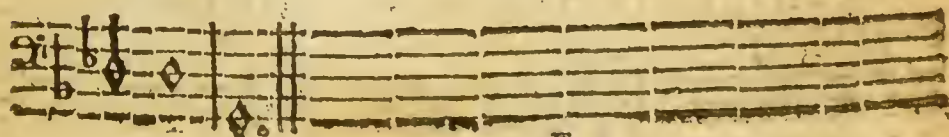
to sport us e're the day be done; Such is thy



pow'r, that ev'ry Flow'r will open to thee as

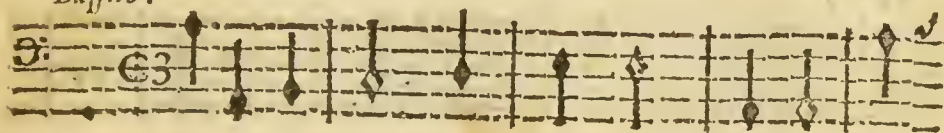


to the Sun.

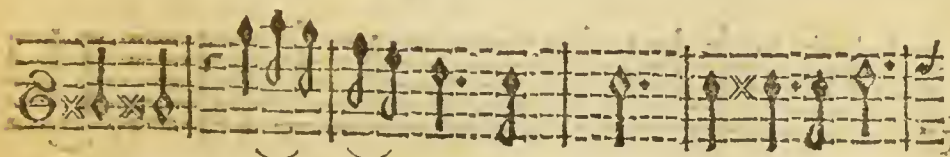




Will not trust thy tempting graces, nor
Bassus.



thy deceitful charms, nor pris'ner be to thy im-



braces, or fet-ter'd in thine arms: No *Celia* no,



not all thy art can wound or captivate my heart.



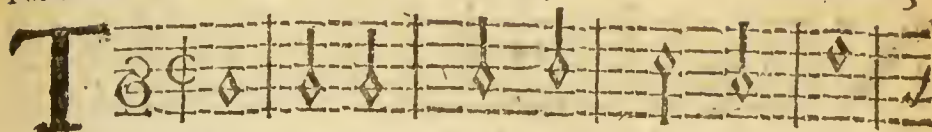
The Skill of Musick.

53

For 2 Voc. Treble and Bass.

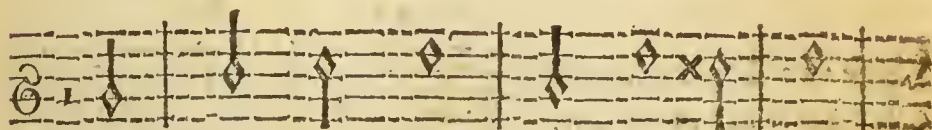
Hymne.

Luk. 2. 13.

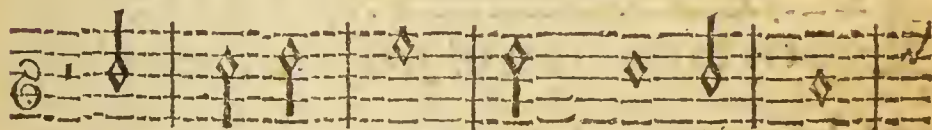
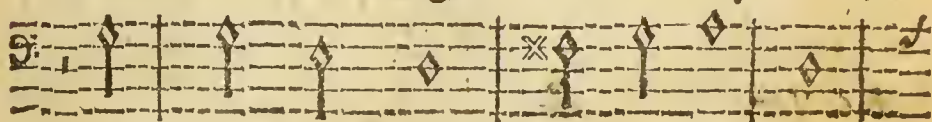


Bass.

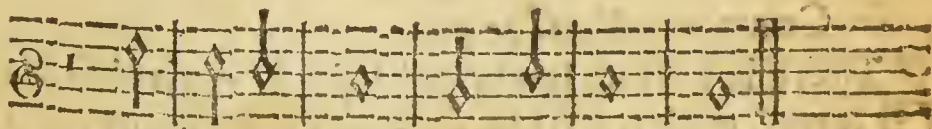
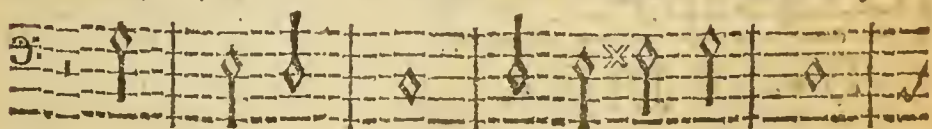
Hus Angels sung, and thus sing we,



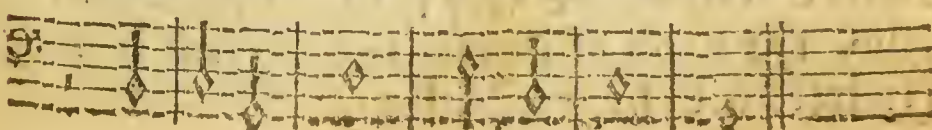
To God on high All Glory be ;



Let him on Earth his Peace bestow ,

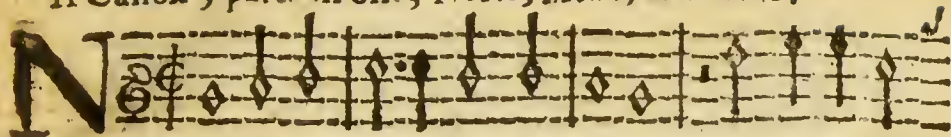
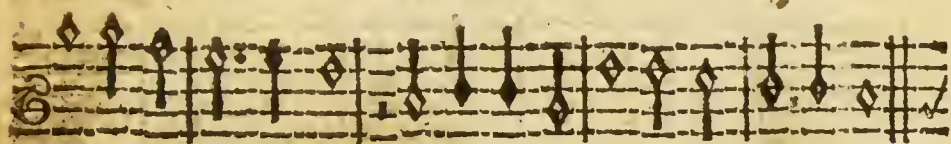


And unto Men his favour show.



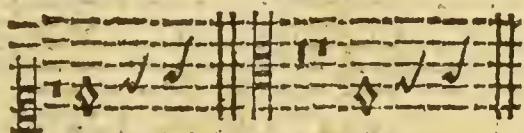
An Introduction to

A Canon 3 parts in one, Treble, Mean, and Bass.

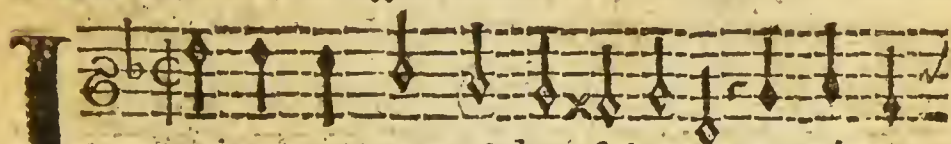
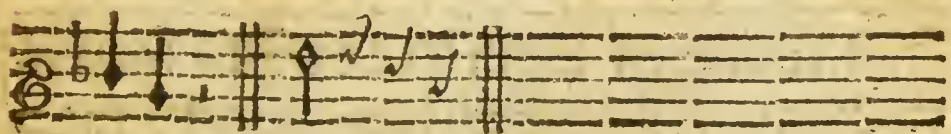
*On nobis Domine non nobis, sed nomini**tuo da Gloriam, sed nomini tuo da Gloriam.*

Mean.

Bass.

These two direct when the
other parts are to follow.*Non, &c.**Non, &c.*

A 6. Voc.

*Oy in the Gates of Jerusalem, peace be in**Syon.**Joy, &c.*

Courteous Reader,

There is a Book lately published, entituled *Select Ayres*, which will furnish you with many short Ayres of this nature, very fit for all Practitioners. Also, The Book of *Catches and Rounds* is newly reprinted with large Additions.

THE
TUNES of the PSALMES
As they are commonly Sung in
PARISH-CHURCHES.

With the *Bass* set under each Tune,
By which they may be Play'd and Sung
to the Organ, Virginals, Theorbo-Lute,
or BASS-VIOL.

Courteous Reader,

THESE following Tunes of the Psalms are of much use, not only for young Practitioners in Song, but for those Parish-clerks which live in Countrey Towns and Villages, where there Skill is as small as their Wages: But to them of this City of London, which are most of them Skillful and Judicious men (in this matter) it will add little to their knowledge; yet I hope and wish it may to some of their Congregations, who I am very sensible have great need of instruction herein.

J. P.

Some few Directions for ordering the Voyce in Setting these following Tunes of the Psalmes.

First, observe how many Notes Compass the Tune is; next the place of your first Note, and how many above and below him, that thereby you may give the Tune of your first Note so as the rest may be Sung in the Compass of the Voyce, without Squeaking above, or grumbling below. For the better understanding of which take notice of those few Directions in the next page.

I. Of the 10 *Short Tunes* used to 4 Lines, whose *Measure* is to Eight Syllables on the first Line, and Six on the next: And may be Sung to any *Psalm* of that *Measure*.

Oxford Tune	}	To Psal. Consolatory.	}	These 7 short		
Cambridge Tune				Tunes in the Tu-		
New Tune				ning the first		
Low Dutch Tune				Note will bear		
York Tune	}	To Ps. of Prayer Con-		}	a chearful high	
Windsor Tune					fession & Funerals.	pitch, in regard
Cambridge Short					To Peculiar Psal. as	their who'e com-
Tune	}	25. 67. 70. 134.	}	pass from the		
						lowest Note to
				the highest is not		
				above 5 or 6		
				Notes.		

St. David's Tune	}	To Psalms of Praise and Thanksgiving.	}	These 3 Tunes are 8 Notes Compass above the first Note, and therefore must begin low.
Martyrs Tune				
Winchester Tune				

II. Of 7 Long Tunes following in this Book.

1 Psal. Tune	}	}	These 3 Tunes begin low, for the Compass is nine Notes, Eight above the first Note of the Tune.
81 Psal. Tune			
119 Ps. Tune			
51 Psal. Tune	}	}	These two Tunes begin your first Note Indifferent high, in regard the Tune Descends 4 Notes lower than it.
100 Ps. Tune			
113 Ps. Tune	}	}	These two Tunes begin your first Note low in regard the Tune Ascends 8 Notes above it.
144 Ps. Tune			

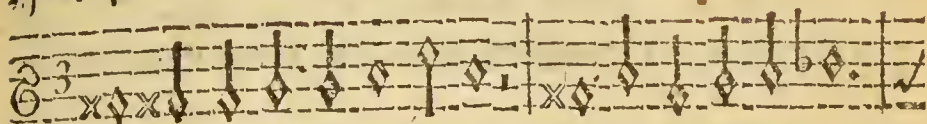
Courteous Reader,

There is many other Tunes in our English Psalm Book; But these being the most usual and vulgarly known, are here inserted; And for such whose Skill or Curiosity desire to See or Hear more, I refer thee to the most Exact Edition of Mr. Ravenscroft's Psalm-Book in 4 parts, Printed in London, 1621.

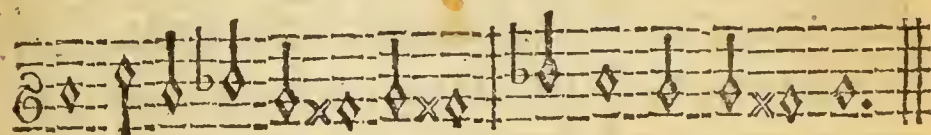
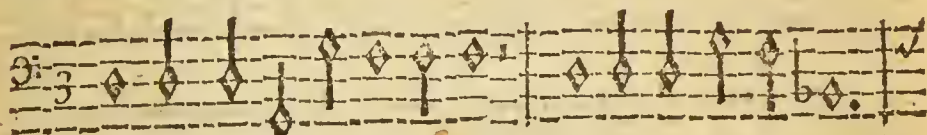
The ten Short Tunes proper to any Psalm whose Measure is to eight Syllables on the first line and six on the next.

Psal. 4.

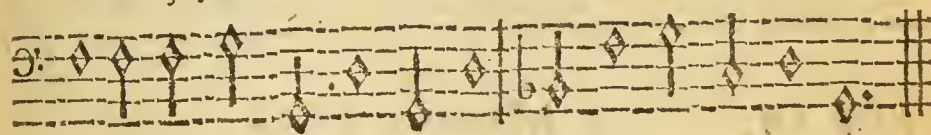
Oxford Tune.



Gad that art my righteousness, Lord hear me when I call :

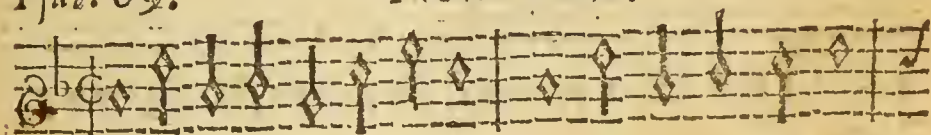


Thou hast set me at liberty, when I was bound and thrall.

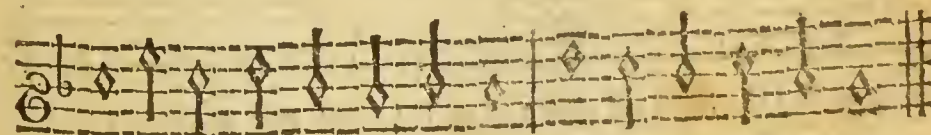
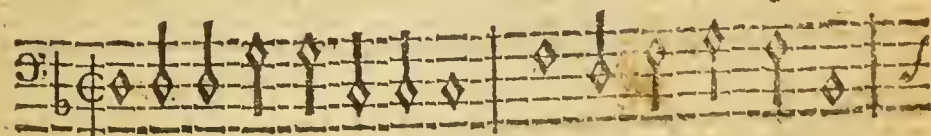


Psal. 69.

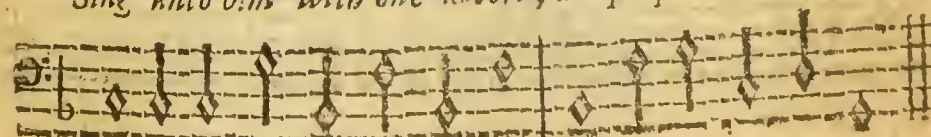
New Tune.



Sing ye with praise unto the Lord, new songs with joy and mirth:

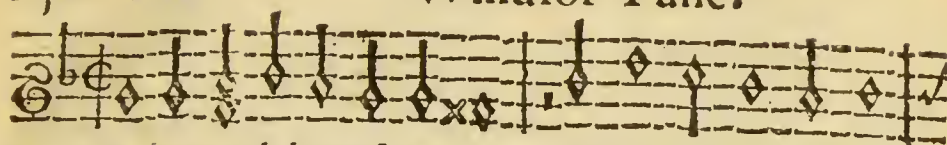


Sing unto him with one accord, all people on the earth.

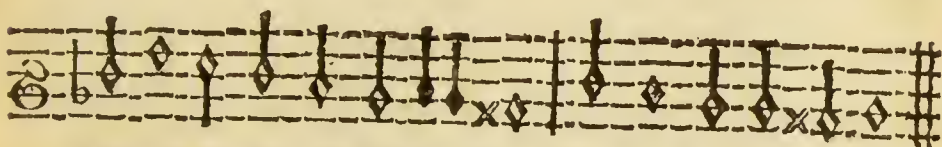
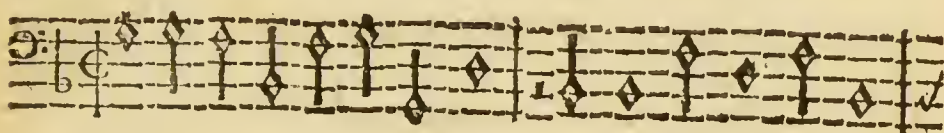


Psal. 116.

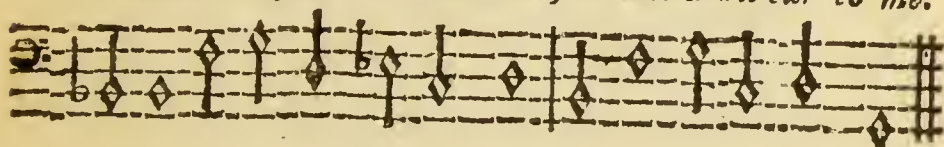
Windsor Tune.



I Love the Lord, because my voyce, and prayer heard bath he :

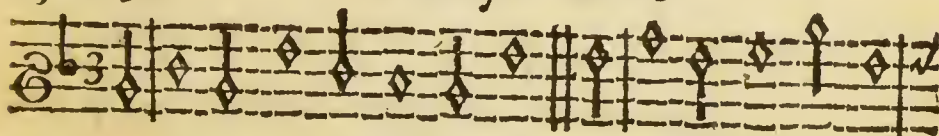


When in my dayes I call'd on him, he bow'd his ear to me.

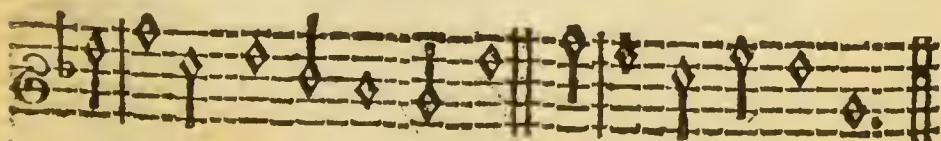
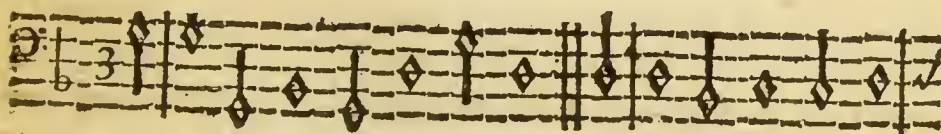


Psal. 39.

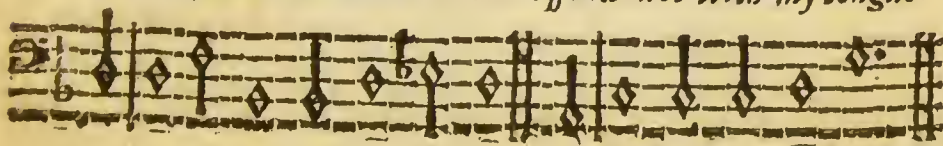
Martyrs Tune.



I said I will look to my wayes, for feare I should go wrong :

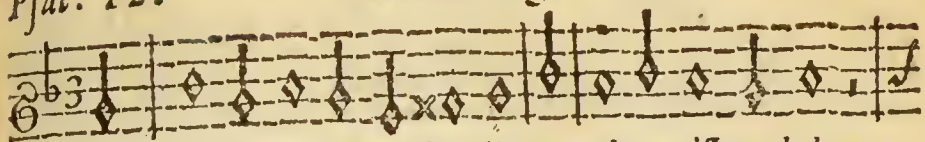


I will take heed all times that I offend not with my tongue.

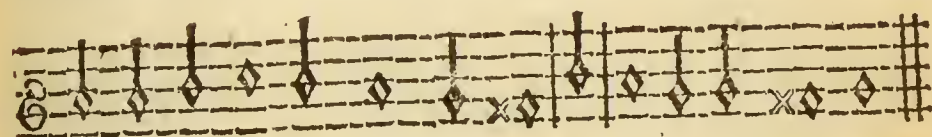
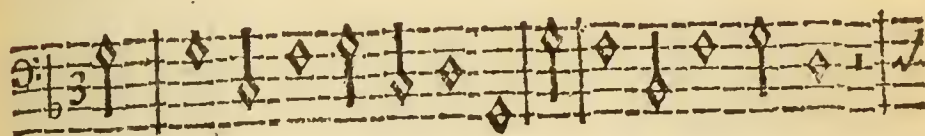


Psalm. 12.

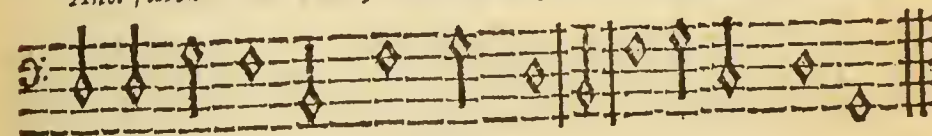
Cambridge Tune.



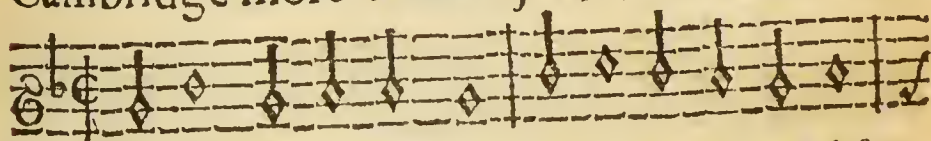
HElp Lord, for good and godly men do perish and decay:



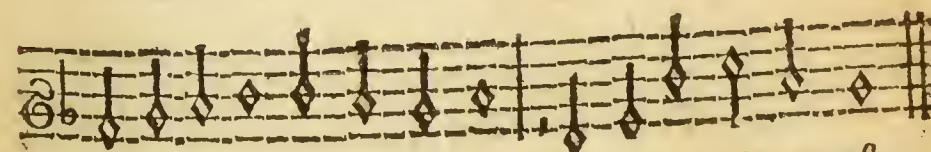
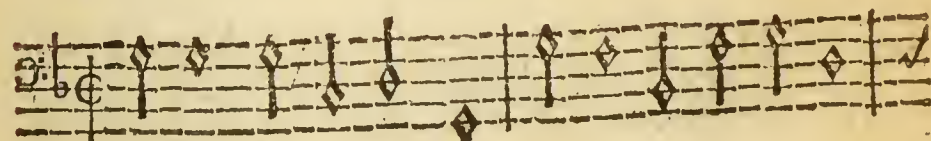
And faith and truth from worldly men is parted clean away.



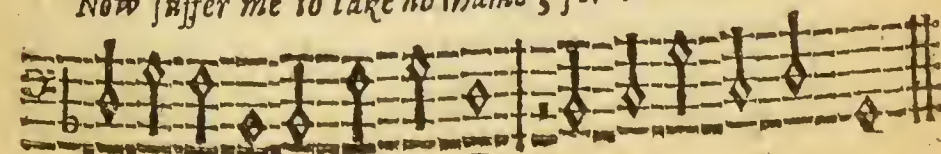
Cambridge short Tune. *Ps.* 25. 50. 67. 70. 134.



I Lift mine heart to thee, my God and guide most just:

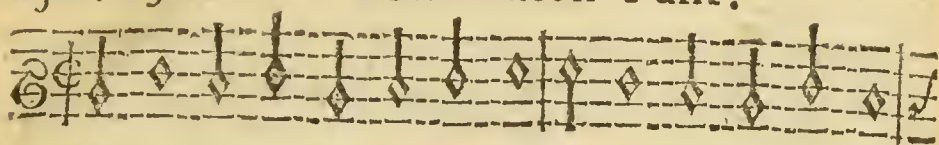


Now suffer me to take no shame, for in thee doe I trust.

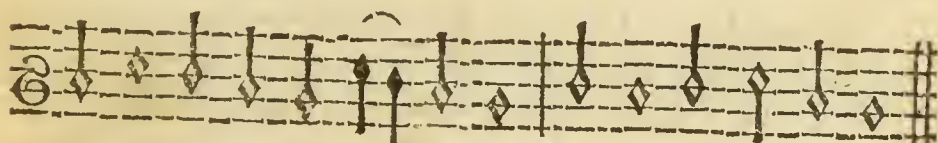
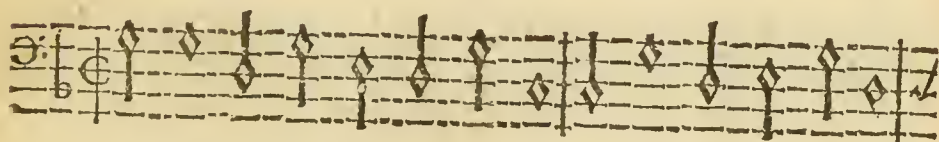


Psal. 23.

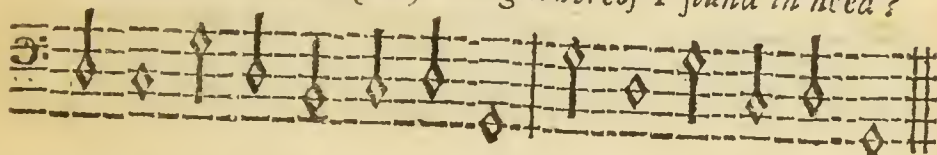
Low Dutch Tune.



The Lord is onely my support, and he that doth me feed:

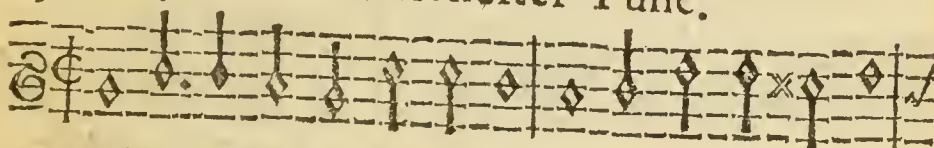


How can I then lack any thing whereof I stand in need?

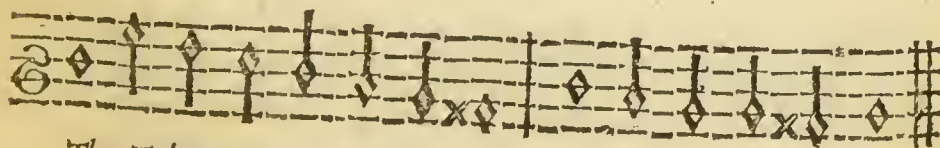
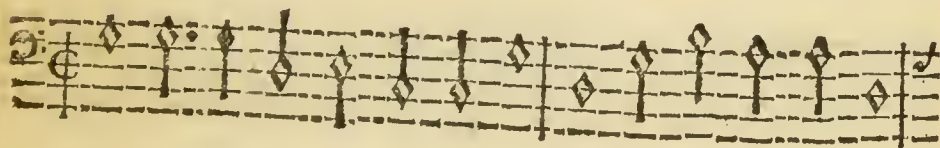


Psal. 84.

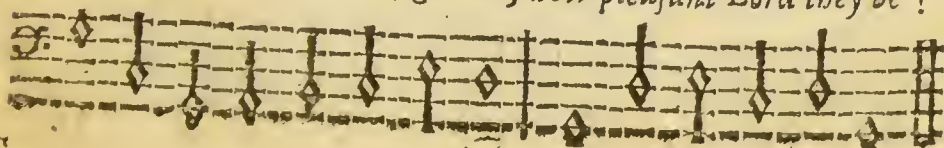
Winchester Tune.



How pleasant is thy dwelling place, O Lord of hosts to me!

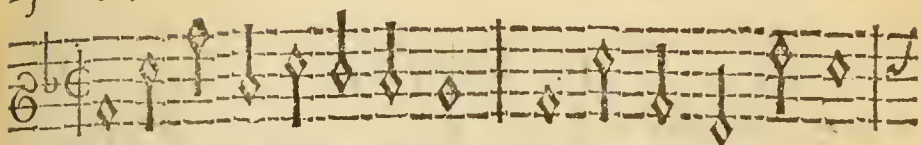


The Tabernacles of thy grace, how pleasant Lord they be!

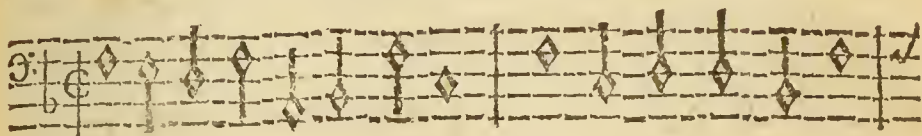


Psal. 95.

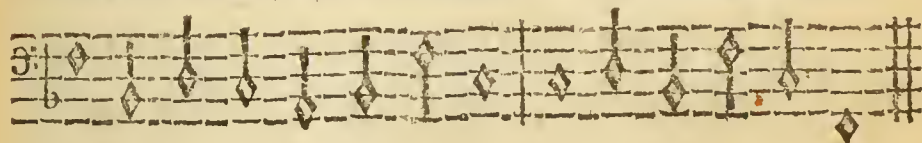
St David's Tune.



O Come let us lift up our voyce, and sing unto the Lord:

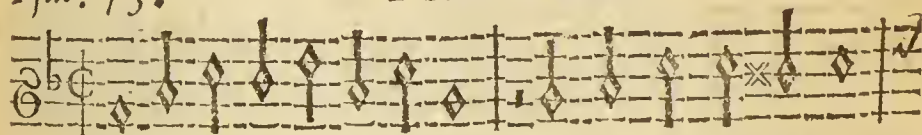


In him our rock of health rejoyce, let us with one accord.

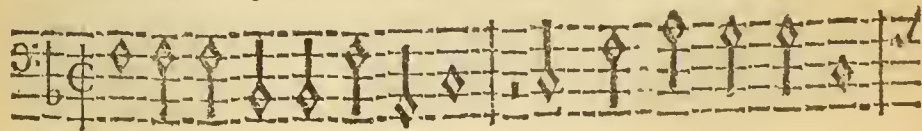


Psal. 73.

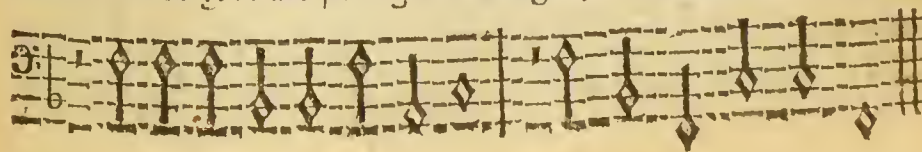
York Tune.



The Lord is both my health and light, shall man make me disma'd?

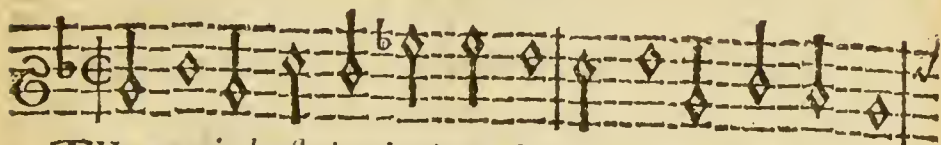


Sith God doth give me strength & might, why should I be afraid?

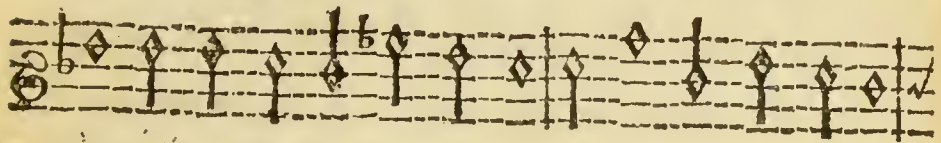
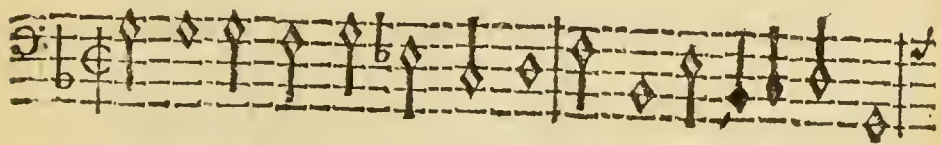


*Long Tunes which may be sung to any Psalm,
whose Measure is 8 Syllables in the first line,
and six in the next.*

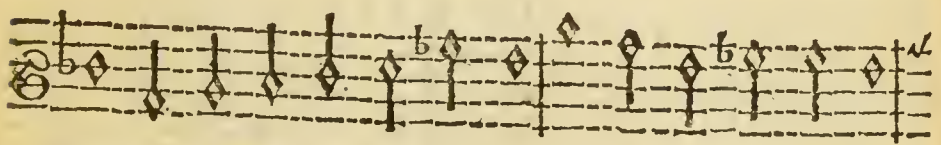
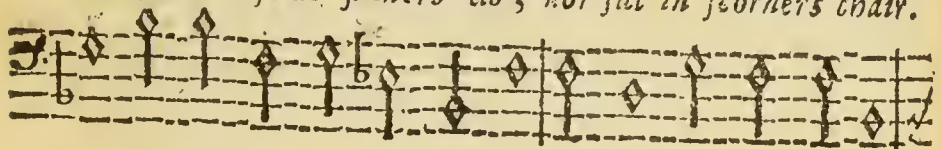
Psal. 1.



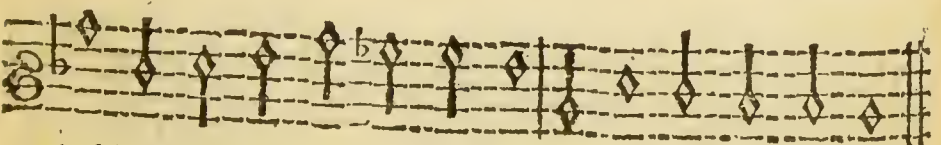
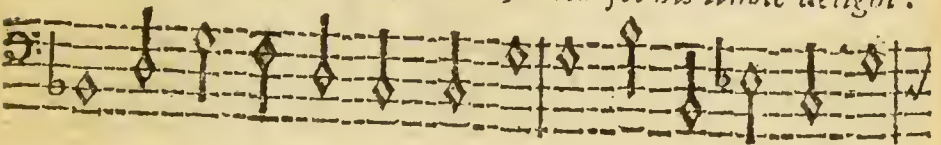
The man is blest that bath not bent to wicked read his hear :



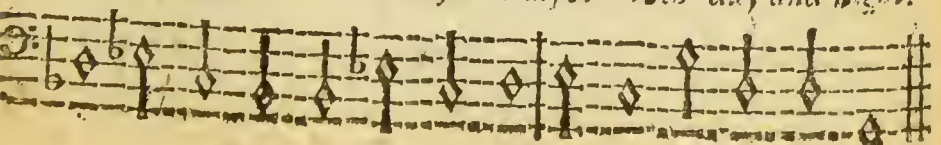
Nor led his life as sinners do , nor sat in scorners chair.



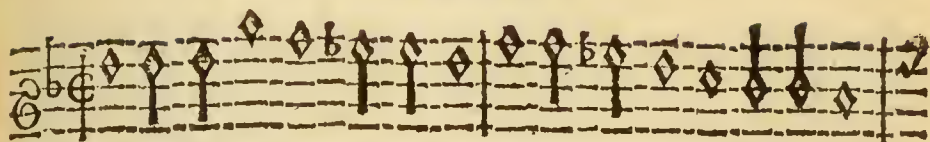
But in the Law of God the Lord, doth set his whole delight :



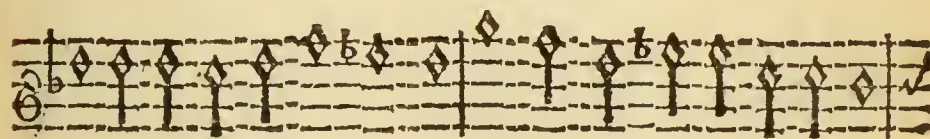
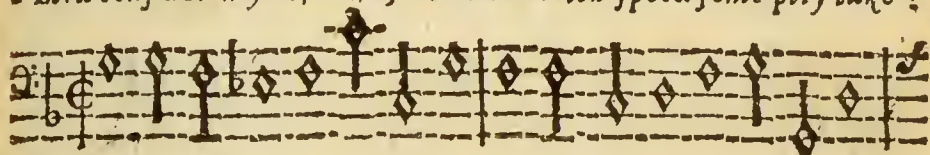
And in that law doth exercise himself both day and night.



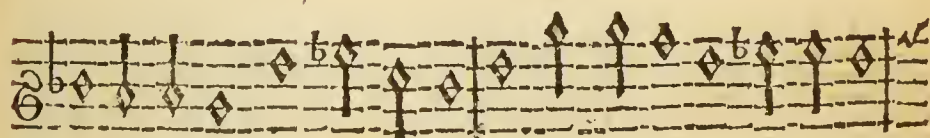
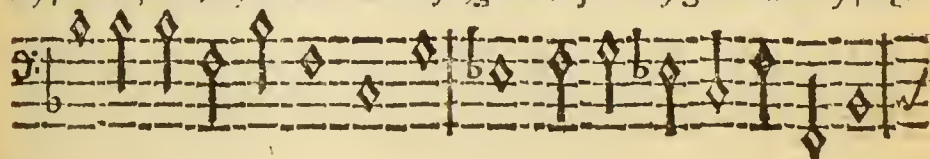
Psal. 51.



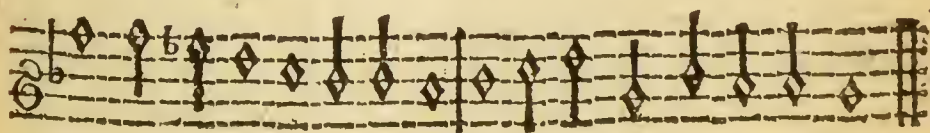
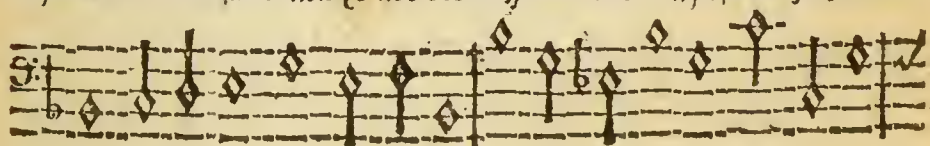
O Lord consider my distresse, and now with speed some pity take !



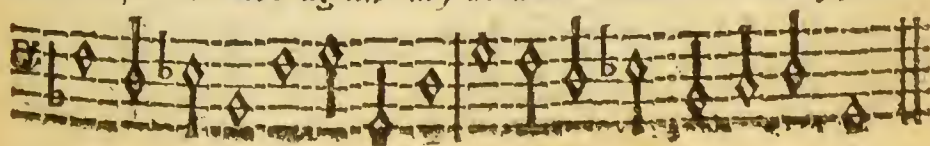
My sins deface, my faults redress, good L. for thy great mercy sake.



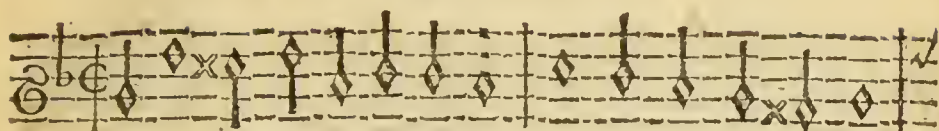
Wash me O Lord, and make me clean, from this unjust & sinful act



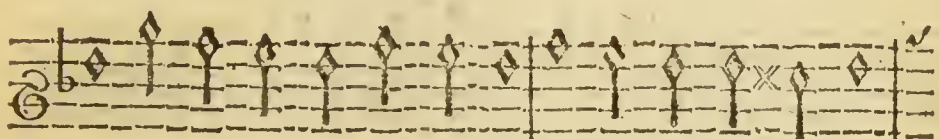
And our sic vet once again my heinous crime and bloody fact.



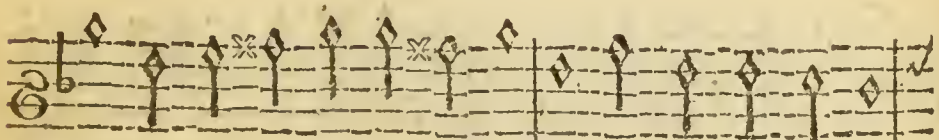
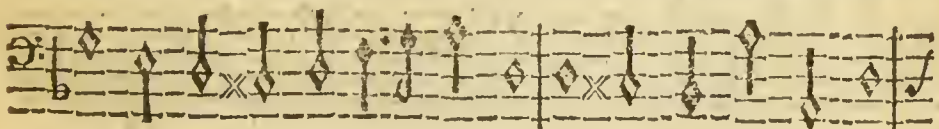
Psal. 119.



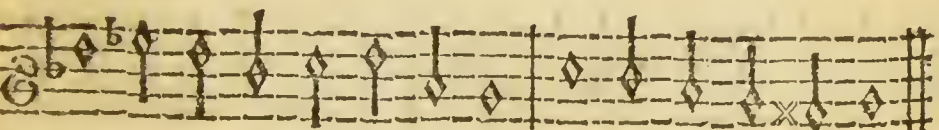
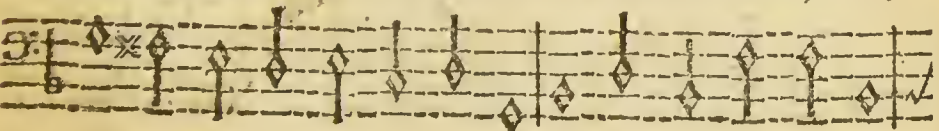
Blessed are they that perfect are, and pure in mind and heart,



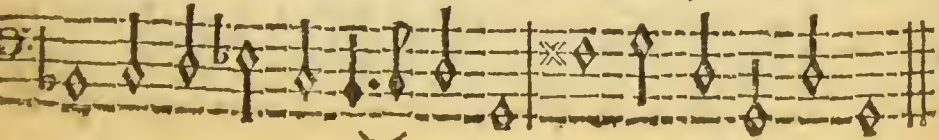
whose lives and conversations from God's Laws never part.



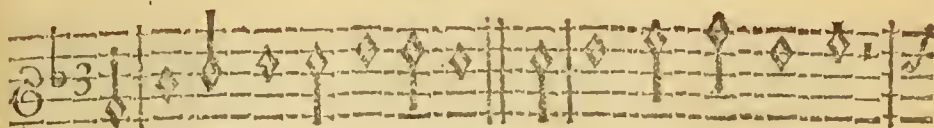
Blessed are they that give themselves his statutes to observe,



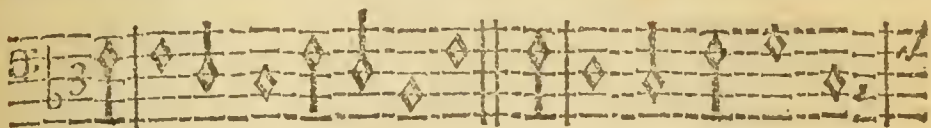
Seeking the Lord with all their hearts, & never from him swerve



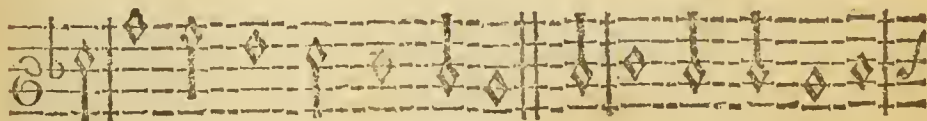
Pfal. 81.



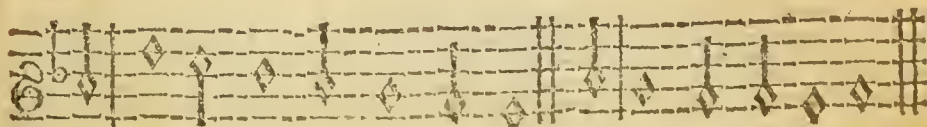
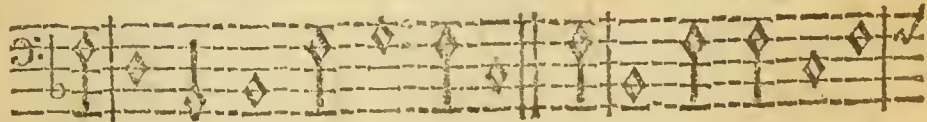
BE light and glad in God rejoyce, which is our strength and stay:



Be' joyful, and lift up your voyce, to Jacobs God I say.



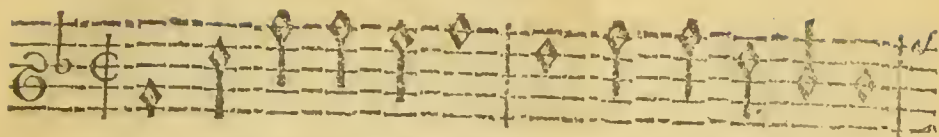
Prepare your Instruments most meet, some joyful Psalm to sing.



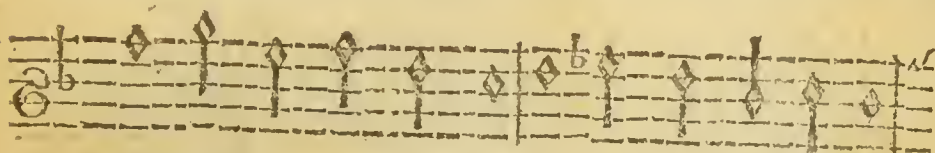
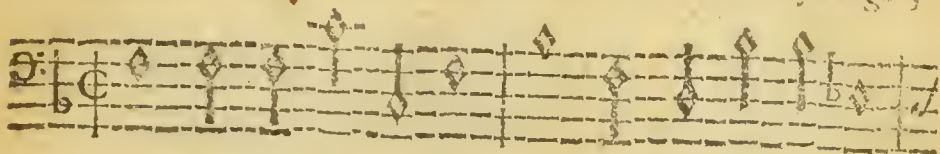
Strike up with Harp and Lute so sweet, on every pleasant string



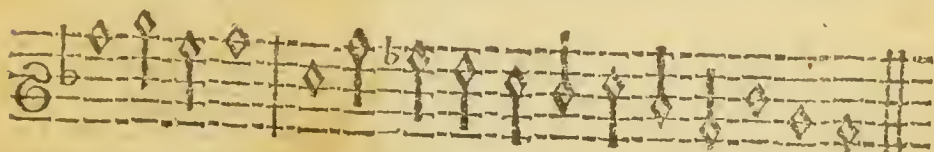
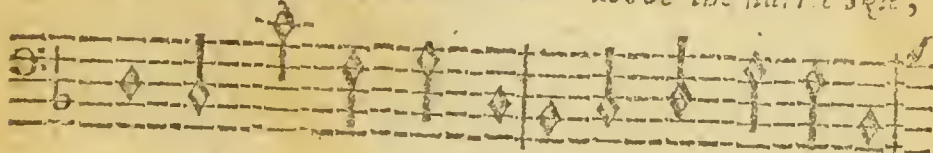
Pfal. 148.



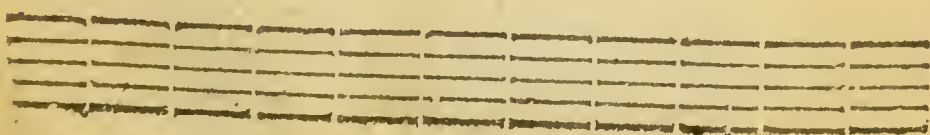
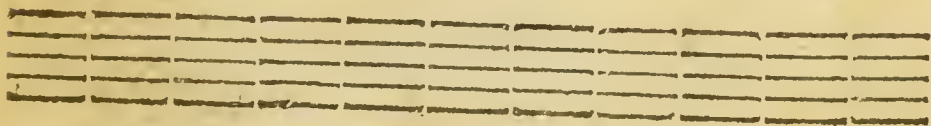
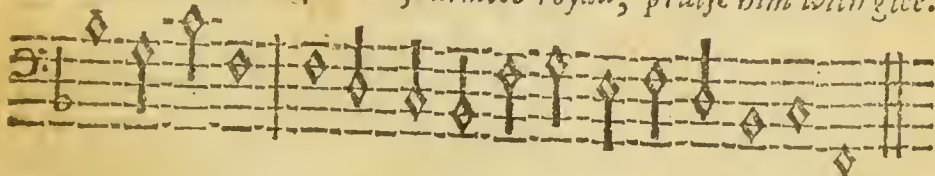
Give laud unto the Lord, from heaven that is so high;



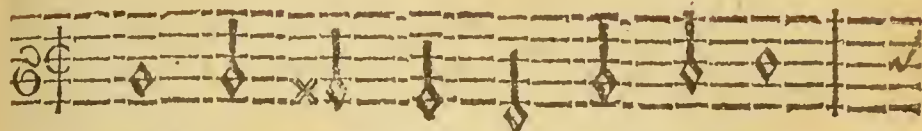
Praise him in deed and word above the starrie skie,



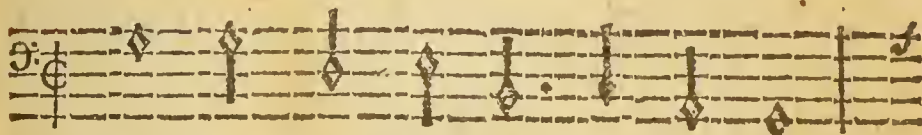
And also ye, his Angels all, armies royall, praise him with glee.



Psal. 100.



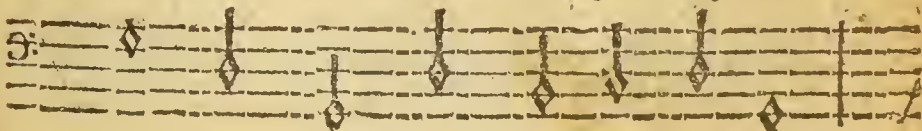
ALL people that on earth doe dwell,



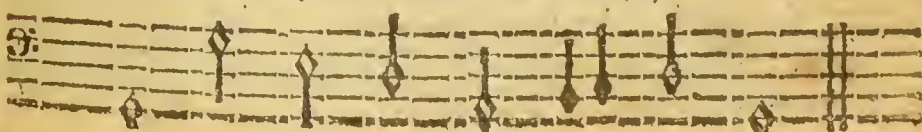
Sing to the Lord with cheer - full voyce :



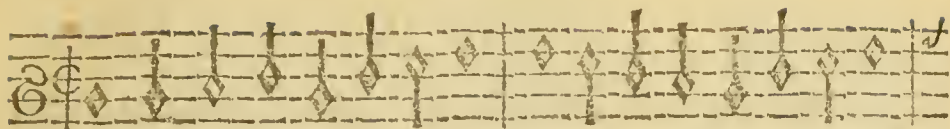
Him serve with fear, his praise forth tell,



Come ye before him and rejoyce.



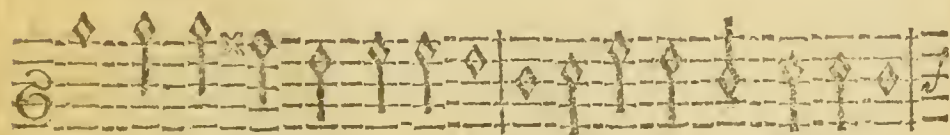
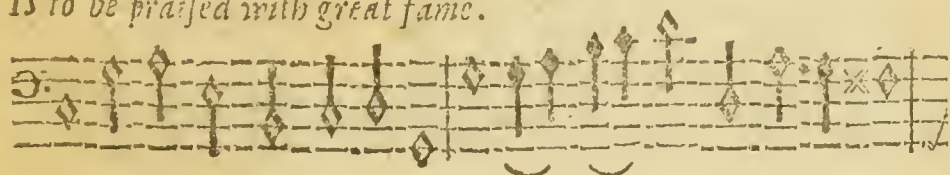
Psalm. 113.



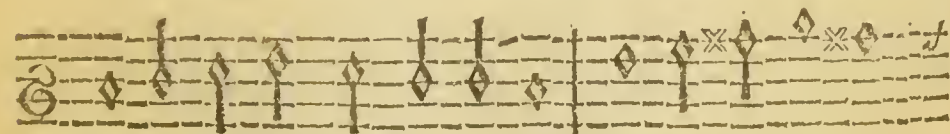
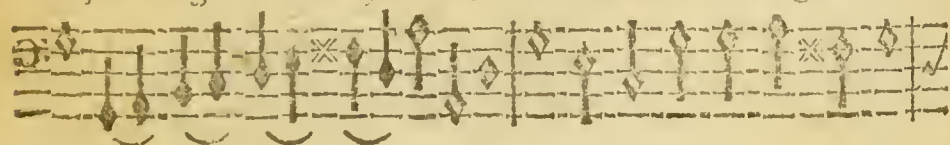
Ye children which do serve the L, praise ye his name with an und
who from the rising of the Sun, Till it return where it began.



Yea blessed be always his name. The Lord all people doth surmount,
Is to be praised with great fame.

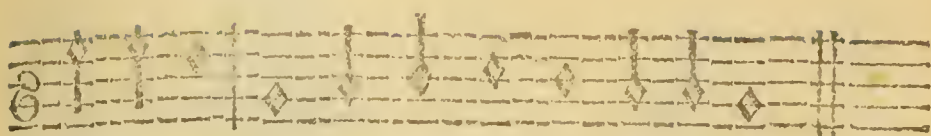


as for his glory we may count, above the heavens high to be.

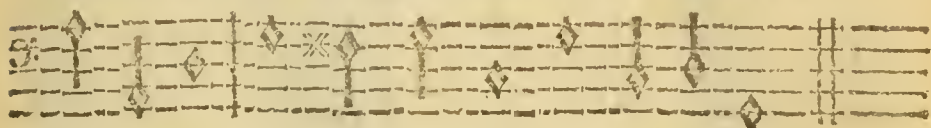


with God the Lord who may compare, whose dwellings in the





heavens are, of such great power and force is he.



Ten Commandment Tune.

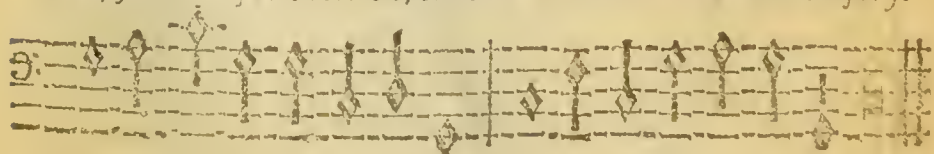
Psal. 125. Second Metre.



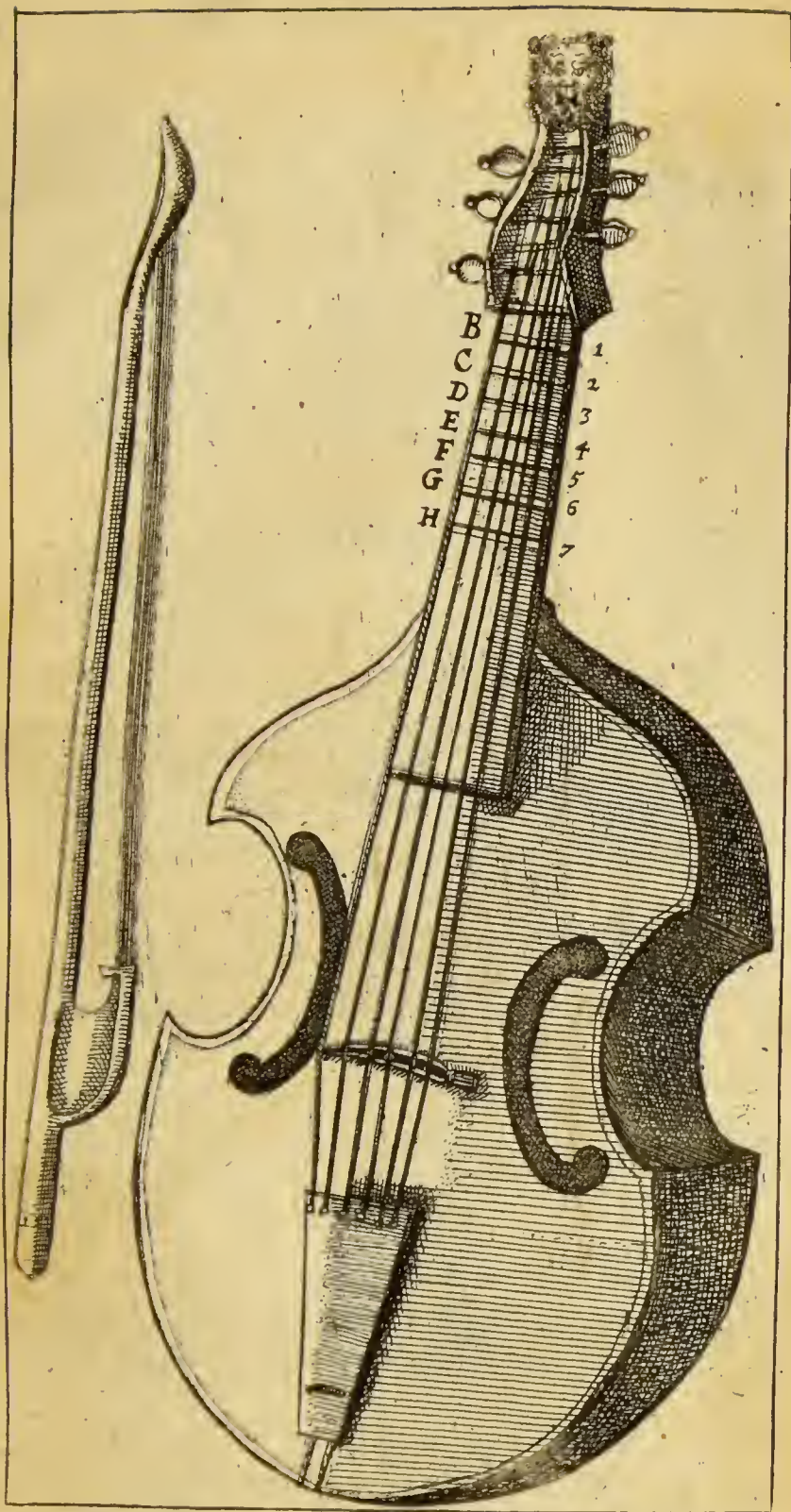
Those that do put their confidence upon the Lord our God only



and fly to him for their defence in all their need and misery.



FINIS.



A Brief Introduction to the Playing on the Viol de Gambo.

THe *Viol de Gambo* or *Consort Viol*, is usually so called, because the *Musick* thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra-Viol*, by Letters or *Tableture*. Of this *Viol de Gambo* there are three several sizes, one larger than the other, according to the three parts of *Musick* set forth in the *Gam-ut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*. The *Treble-Viol* plays the Highest part, and his Lessons are prick'd by the *G sol re ut* Cliff G . The *Tenor-Viol*, or Middle part, his Lessons are by the *C sol fa ut* Cliff F . And the *Bass-Viol*, which is the largest, his Lessons are by the *F fa ut* Cliff F . These three *Viols* agree in one manner of *Tuning*. Wherefore I shall first give you the Directions for *Tuning* the *Bass-Viol*, which is usually strung with six strings, (as you may observe on the Figure expressed in the fore-going page) which six strings are known by six several names. The first, which is the smallest, is called the *Treble*; the Second, the *small Mean*; the Third, the *great Mean*; the Fourth, the *Counter-Tenor*; the Fifth, the *Tenor* or *Gam-ut* string; the Sixth, the *Bass*. But if you

will name them after they are *Tuned*, according to the Rule of the *Gam-ut*, the *Treble-String* is *D la sol re*, the *Small Mean*, *A la mi re*, the *Great Mean*, *E la mi*, the *Counter-Tenor*, *C fa ut*, the *Tenor* or fifth string is *Gam-ut*, the *Sixth* or *Bass* is double *D sol re*. Belonging to these *six strings* there are *Seven Frets* or *Stops* on the neck of your *Viol*, which are for stopping the various Sounds, according to the several *Notes* of the *Gam-ut*, both *Flats* and *Sharps*: For the more plain understanding of which, I have drawn an exact Table at the end of this Chapter, beginning with the lowest *Note* on your *sixth string*, and so ascending to the highest on the first or *Treble-string*: Your perfect understanding of that Table will much further you in the Knowledge of *Tuning* your *Viol*: For the which I will give you two Rules, one by *Tableture*; The other by the *Gam-ut* Rule: The first by *Letters*, being the easier way for a beginner, whose Ear I conceive at first is not well acquainted with the several distances of *Sounds* that the *strings* are *Tuned* in, shall by this way use only one Sounding, viz, an *Unison*, which is to make two *strings* (one of them being stopt, the other not)

to agree in one and the same *Sound*: The Letters are eight, *A, B, C, D, E, F, G, H*. Seven of these are assigned to the *seven Frets* (as you may observe in the fore-going Figure of the *Viol*.) *A* is for the string open, so *B* is the *first Fret*, *C* the *second*, *D* the *third*, *E* the *fourth*, *F* *fifth*, *G* *sixth*, *H* *seventh*. Therefore to begin to *Tune*, raise your *Treble* or smallest string as high as conveniently it will bear without breaking. Then stop onely your second or *small Mean* in *F*, and tune it till it agree with your *Treble* open; that done, stop your *Third* in *F*, and make it agree with the *Second* open; Then stop your *Fourth* in *E*, and make it agree with your *Third* open; then stop your *Fifth* in *F*, and make it agree with your *Fourth* open; last, stop your *Sixth* or lowest string in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in *Tune*, according to the *Gam-ut*.

The other way of *Tuning* is by the Rule of the *Gam-ut*, or by distances of *Sounds*, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *De la sol re*, then *Tune* your second four *Notes* lower, and it is *A la mire*, the *Third*
four

four Notes lower than it is *E la mi*, the *Fourth* three Notes or a flat Third lower than it will be *C fa ut*, the *Fifth* four Notes lower then it will be *Gam-ut*; your *Sixth* four Notes lower, then your *Fifth* will be double *D sol re*. Having according to the Directions perfectly Tuned your *Viol*, you may then proceed to the use of this Table of the *Gam-ut*, for the knowing the places of your Notes, both *Flat* and *Sharp*, on the several Stops of your *Viol*.

An Exact Table, directing the Places of the Notes to every Stop on the Basse Viol, according to the *Gam-ut*; beginning at the Lowest Note of the Bass on the Sixth String, and ascending to the Highest on the Treble.

6 String.

Double D sol re	Double E la mi. Flat.	DD E la mi. Proper.	DD F fa ut.	DD. F fa ut. Sharp.
Sixth string. open	Sixth string. first fret.	Sixth string. second fret.	Sixth string. third fret.	Sixth string. fourth fret.

5 String.

Gamut.	Gamut sharp.	A re	B mi flat.	B mi proper.
Fifth string. open	fifth string. first fret	fifth string. second fret	fifth string. third fret	fifth string. fourth fret.

4 String.

C fa ut. C fa ut, sharp. D sol re. E la mi, flat.

Fourth string open fourth string first fret fourth string second fret fourth string third fret.

3 String.

E la mi F fa ut F fa ut, sharp G sol re ut. G sol re ut, sharp.

Third string. third string. third string. third string. third string.

open first fret second fret third fret fourth fret.

2 String.

A la mi re B fa b ui, flat. B fa b mi, proper. C sol fa ut, C sol fa ut, sharp.

second string second string second string second string second string.

open first fret second fret third fret fourth fret.

1 String.

D la sol re E la mi, flat E la mi F fa ut F fa ut, sharp G sol re.

first string first string first string first string first string first string.

open first fret second fret third fret fourth fret fifth fret.

In the foregoing *Table* observe, that the *Sharp* before a *Note* makes it stopt a *Fret* lower, and a *Flat* before a *Note* a *Fret* higher, for two *Frets* go to one whole or perfect *Note*, as this *Table* doth direct: Sometimes you may see a *Sharp* before *D sol re*, then he is stopt a *Fret* lower, which is the place of *E la mi flat*, so if a *Flat* be to *A la mi re*, it is a *Fret* higher, which is *G sol re ut Sharp*. The like of other *Flat* or *Sharp Notes*.

Also note that if a *B Flat* or *B Sharp* be set upon a *Rule* or *Space* at the beginning of any *Line* with the *Cliffe*, that *Flat* or *Sharp* makes all the *Notes* which are in the same *Rules* or *Spaces* to be *Flat* or *Sharp* through the whole *Lesson*.

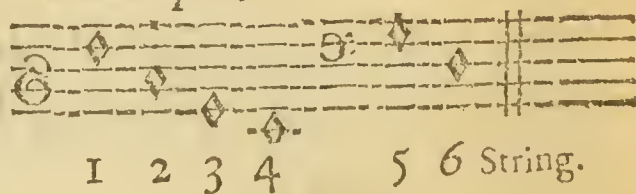
Those former *Directions* for the *Bass Viol* do also serve the *Treble Viol*, which is Strung and Tuned in the same manner, onely eight *Notes higher*, *G sol re ut* on the *Treble* is the Eight above *G sol re ut* on the *Bass*, being stopped on the same *Fret* that it is on the *Basse*, and so other *Notes* accordingly.

The *Tenor Viol* is an excellent *Inward part*, and much used in *Consort*, especially in *Fantasies* and *Ayres*, of 3, 4, 5, and 6 parts. The *Tuning* of it is the same as the *Basse* and
Treble

Treble for the distance of sound betwixt each string, but being an Inward part betwixt both, his *Tuning* is 4 Notes higher than the *Basse*, and 5 Notes lower than the *Treble*, his first or *Treble* string is Tuned to *G sol re ut* on the third string of the *Treble Viol*, his second 4 Notes lower which is *D la sol re*, the third 4 Notes lower is *A la mi re*, the fourth 3 Notes (or a flat third) is *F fa ut*, the fifth 4 Notes lower than it is *C fa ut*, the sixth 4 Notes lower than the fifth is *Gan ut*, which is answerable to the *Gan ut* on the *Bass Viol*. For the more cleer understanding of these *Tuning* several, viz. the *Bass*, *Tenor* and *Treble*, observe these three Examples of them, according as their six strings are tuned by the several Distances of Notes in the *Gan ut*.

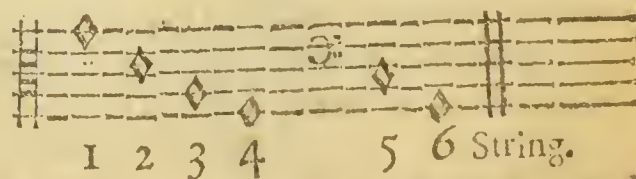
Example.

The Treble-Viol Tuning



Note, the Fifth string on the *Treble Viol* is the same to *G sol re ut* on the third of the *Bass Viol*.

The Tenor-Viol Tuning




Note, the Fifth string of the *Tenor Viol* is tuned to *C fa ut* or fourth string of the *Bass Viol*.

The Basse-
Viol Tuning

1 2 3 4 5 6 String.

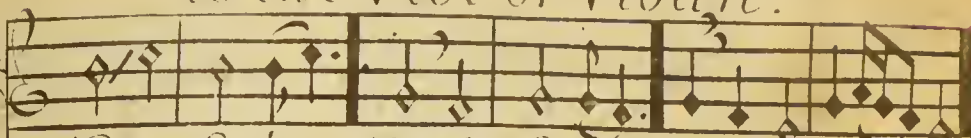
This Sixth string on the Bass is sometime tuned a Note lower, to double *C fa ut*, the Compass of some Lessons requiring it.

Having here given you these plain Directions for the Tuning your *Viol*, and an exact Table wherein you may find your several Notes on the *Viol*, both Flat and Sharp; I should have proceeded to other Directions, as, for the Holding the *Viol* and Bow, the Fingering and Motions of the Hand; but my pains herein may be spared, it being already done and lately published by a more Able and Knowing Master on this Instrument, viz. Mr. *Chr. Simpson*, in his excellent Book, entitled, *The Division Violist: or, An Introduction to the Playing Extempore upon a Ground*.


However, I am unwilling to omit any thing that may be a furtherance to the ingenious Practitioner, having found extant an Excellent Table of the several *Graces* used on the *Viol*, framed by the Eminent *Charles Colman* Dr. in Musick: First, you have his Mark over the Note Plain, next the Gracing of the Note is explained by Notes. The long Strokes thus  which are over 3 or 4 Notes, is that those Notes in the Playing of those *Graces*, are to be done with one Motion of the Bow.

A Table of Graces proper to the Viol or Violin.

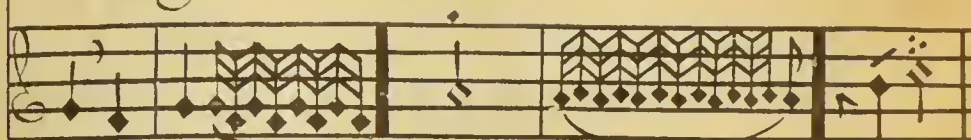
Smooth Graces.



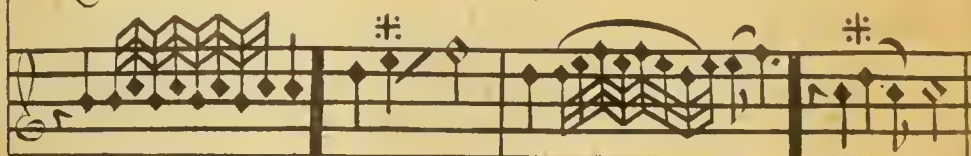
A Beat Explain: A Backfall Expla: A Double Backfall Explain:



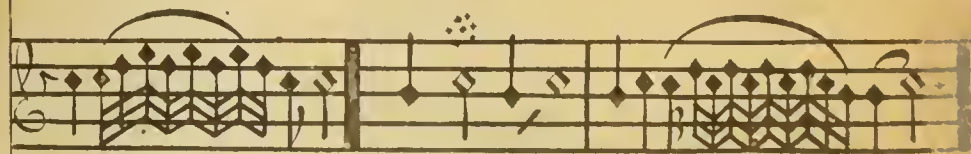
Elevation Explain: A Springer Expla: A Cadent Explain:
Shaked Graces.




A Backfall shaken Explain: A close Shake Explain: A Shaked Beat.



Explain: Elevation Explain: Cadent




Explain: Double Relish Explain:



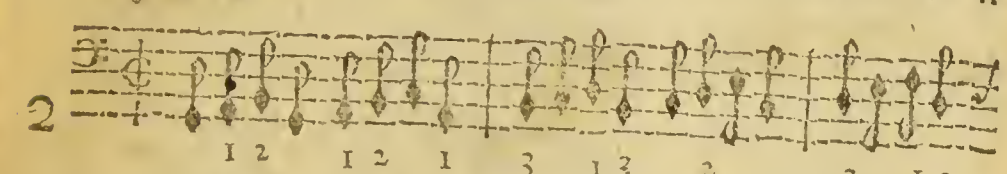
or thus Explain:

Short Lessons to begin on the BASS-VIOL.

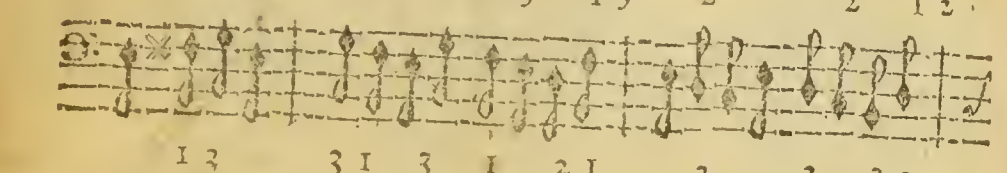
1



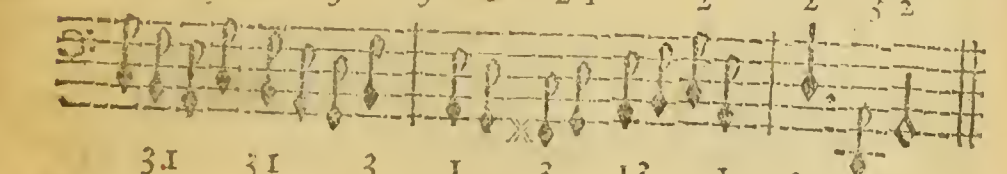
2



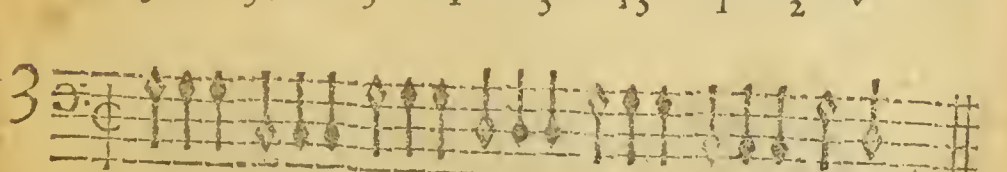
3



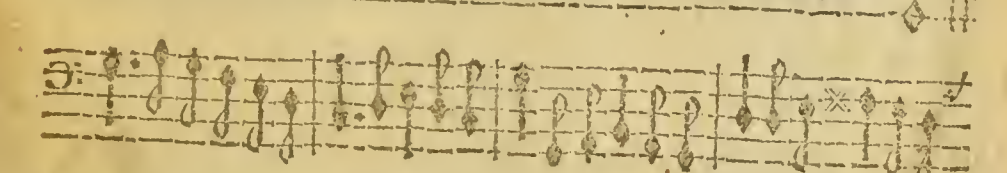
A Ground.




5




6



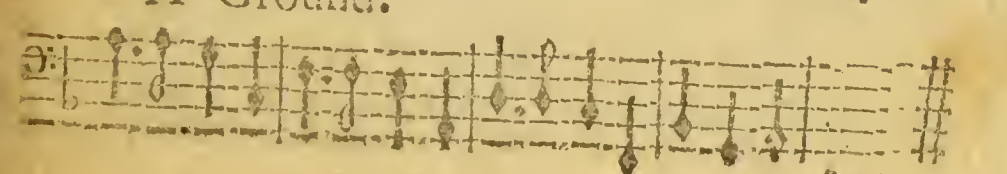
7



8

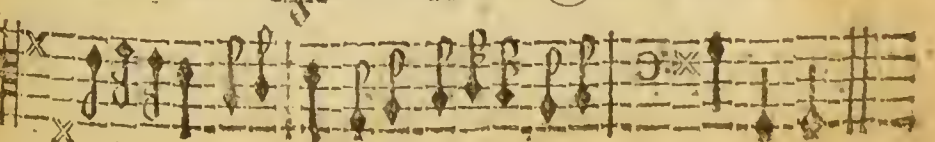
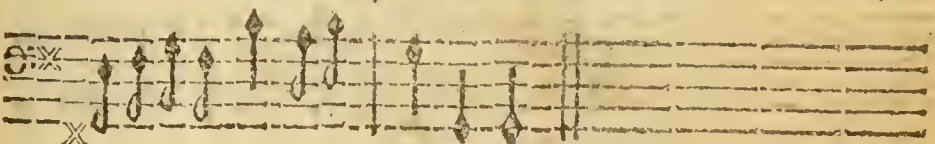
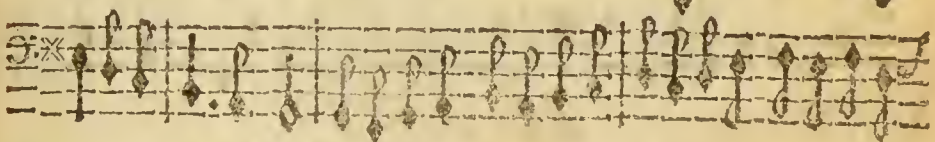
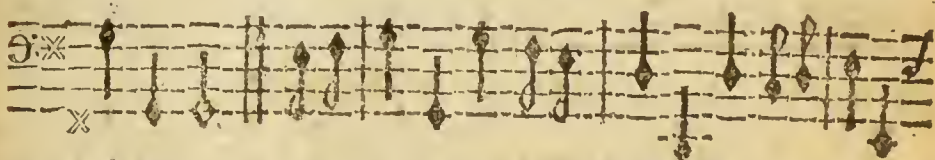
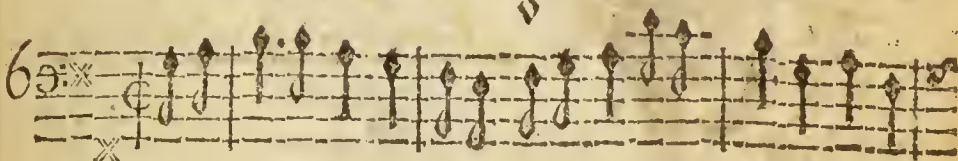
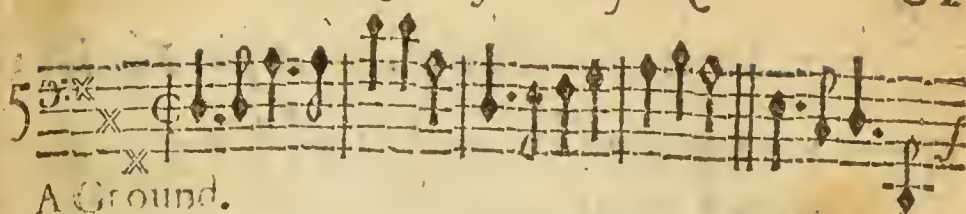


9



The Skill of Musick.

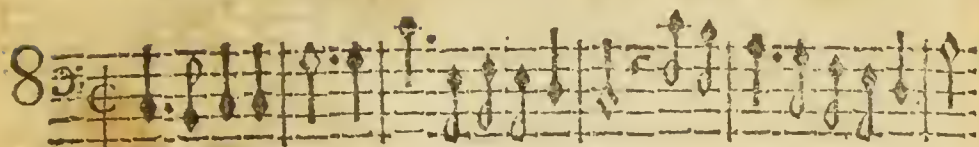
81



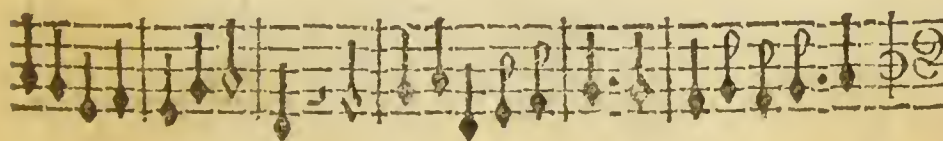
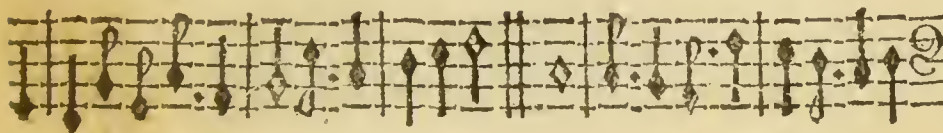
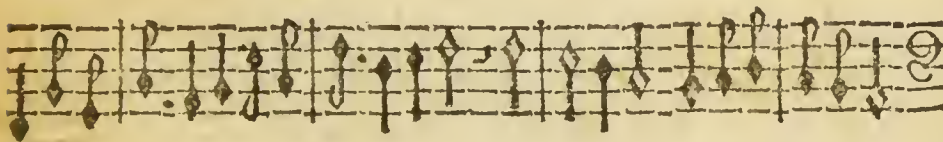
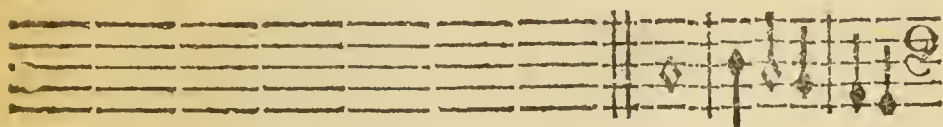
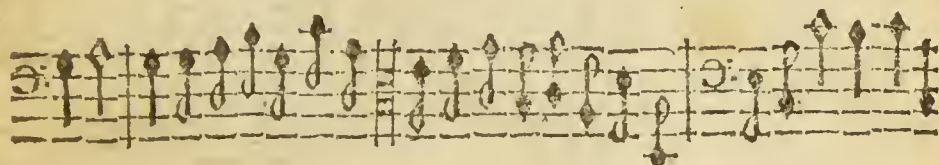
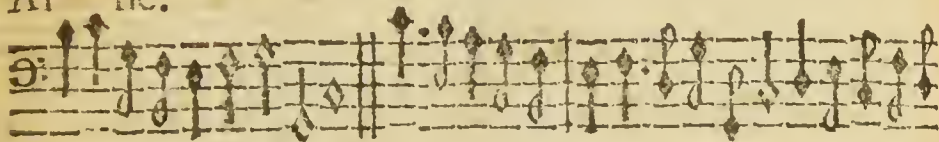
a. 2. Parts.

Bassus.

Alph. Ferabosco.



Alph. ne.

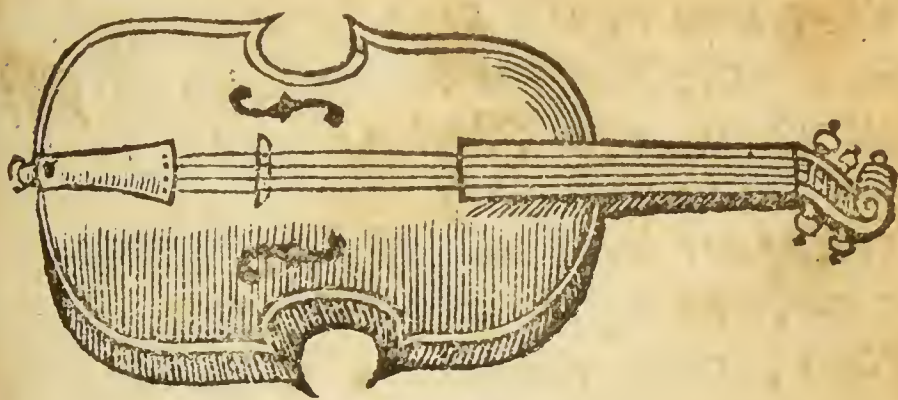


Alph. Ferabosco.

Treble.

a. 2. Parts.

Instructions for the Treble Violin.



THE *Treble-Violin* is a cheerful and sprightly Instrument, and much practised of late, some by *Book* and some *without*; which of these two is the best way, may easily be resolved: First, to learn to play by *rote* or *ear* without *Book*, is the way never to play more than what he can gain by seeing and hearing another Play, which may soon be forgot; But on the Contrary, he which learns and practises by *Book*, according to the *Rules of Musick*, fails not, after he comes to be perfect in those *Rules*, which guide him to play more than ever he was taught or heard, and also to play his part in *Consort*; the which the other will never be capable of, unless he hath this sure guide.

These

These Rules of Musick are in a plain Method set down in the first six Chapters of this Book; The which being perfectly understood, viz. the Nature of the Scale or Gam-ut, which directs the Places of all Notes, flat and sharp: By which are prick'd all Lessons and Tunes on the five lines, the Distinguishing of the several parts by their Cliffs, as the Treble, Tenor, and Basse; Lastly, the Names of the Notes, their quantities, proportions and Rests, according to the Rule of Keeping Time, &c.

There then remains two things to be Instructed in, how the *Violin* is *Strung* and *Tuned*; secondly, to give you Directions for the stopping the several *Notes* both *flat* and *sharp* in their right places: Then first observe, that this cannot be expressed in words, unless on the *Neck* or *finger-board* of the *Violin*, there be set five or six *frets*, as is on a *Viol*; This, though it be not usual, yet it is the best and easiest way for a beginner for by it he has a certain rule to direct him to stop all his *Notes* in exact *Tune*, which those that do learn without, seldome attain so good an ear to stop all *Notes* in perfect *Tune*.

Therefore for the better understanding
of

of these following Examples, I shall assign to those six *Frets* on the *finger-board* of your *Violin*, six Letters of the Alphabet in their order, beginning, the First *Fret* or *stop* is *B*. The Second *C*. The Third *D*. Fourth *E*. Fifth *F*. The Sixth *G*. *A* is not assigned to any *Stop*, but is the *String* open.

1 Treble---	---	b	c	d	e	f	g
2 Small Mean---	---	b	c	d	e	f	g
3 Great Mean---	---	b	c	d	e	f	g
4 Basse---	---	b	c	d	e	f	g
		1	2	3	4	5	

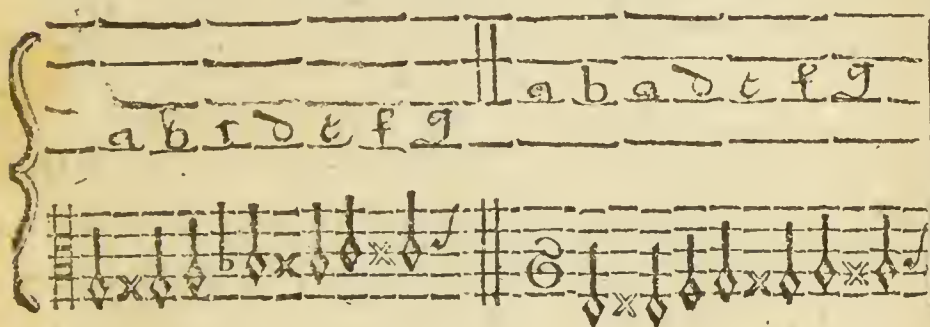
In this Example you see the six *Frets* or *Stops*, the Letter assigned to them, and also the Names of the four *Strings*. These Letters in the next Example do direct the places of the *Notes*, flat and sharp; The *Notes* being placed under the Letters, according to their several *Stops* upon each *String* distinctly, beginning at the lowest *Note* on the *Bass*, and *Ascending* to the Highest on the *Treble*, according to the *Scale* of the *Gam-ut*.

Also observe in this Example, that the *Tuning* the *Violin* is done by *Fifths*, that is, five *Notes* distance betwixt each *String*; for, according to the *Scale* or *Gam-ut*, the *Basse* or *Fourth String* is *G sol re ut*. The *Third* or

Great Mean, is *D la sol re*. The Second or Small Mean is *A la mi re*. The First or Treble, is *E la*: As you may see the First Note of each String, marked *a*, in this Example.

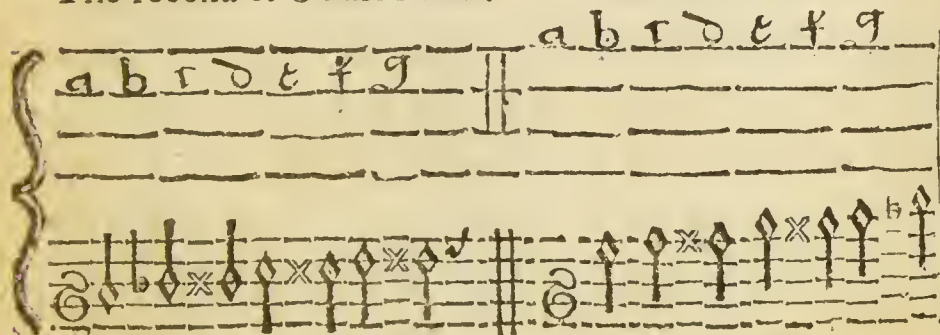
The Scale of Musick upon the 4 Strings of the Violin, expressed by Letters and by Notes.

The fourth String or Bass. The third or Great Mean.



The second or Small Mean.

The first or Treble.



In this Example observe, that from one Fret to the next is but half a Tone or Sound, two Frets go to one whole perfect Sound or Note.

Another Example of the *Notes*, as they Ascend on the *Four Strings*, beginning at the *Basse* or lowest.

The diagram illustrates the ascending notes on the four strings of a violin. The top part shows the strings labeled 4 String, 3 String, 2 String, and 1 String. The bottom part shows the notes G, D, A, E on a staff with a key signature of one sharp (F#). The notes are grouped by string, with the 4 String starting on G and the 1 String ending on E. The notes are marked with a * for the open string and a ~ for the notes stopped.

* * *

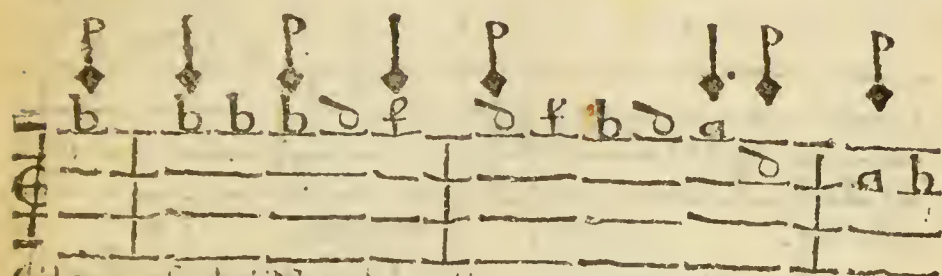
4 String. 3 String. 2 String. 1 String.

G sol re ut D la sol re A la mi re E la.

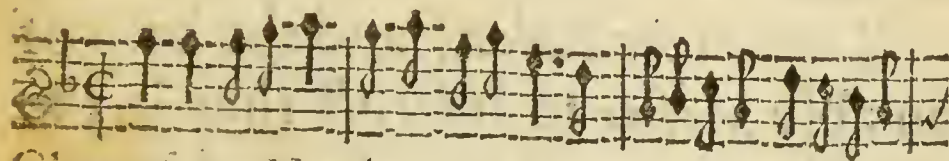
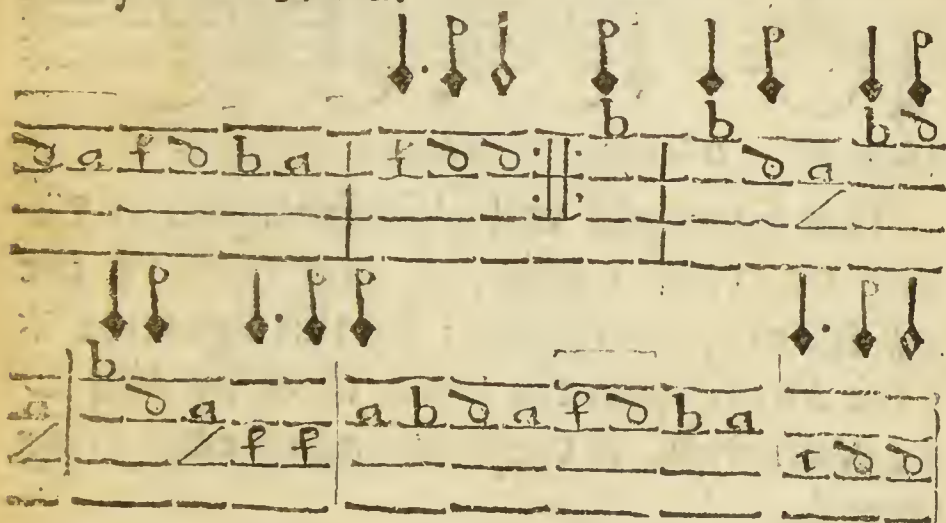
This Example will also direct you in *Tuning* of your *Violin*, if you observe the *first Note* on each *string*: by this signature * is the *String open*, the other three by this ~ are *Notes stopt*, as they Ascend on each *string* several.

These few *Rules* (and the help of an able *Master* to Instruct thee in the true *Fingering*, and the several *Graces* and *Flourishes* that are Necessary to be learnt by such as desire to be exquisite herein) will in a short time make thee an able *proficient*.

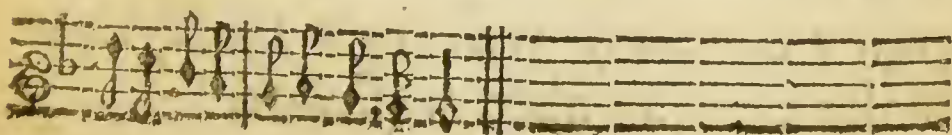
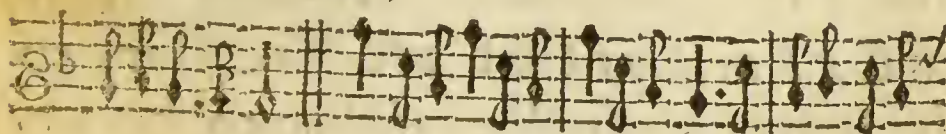
Short Tunes to begin on the Treble-
Violin, both by Tableture, and by
Notes.

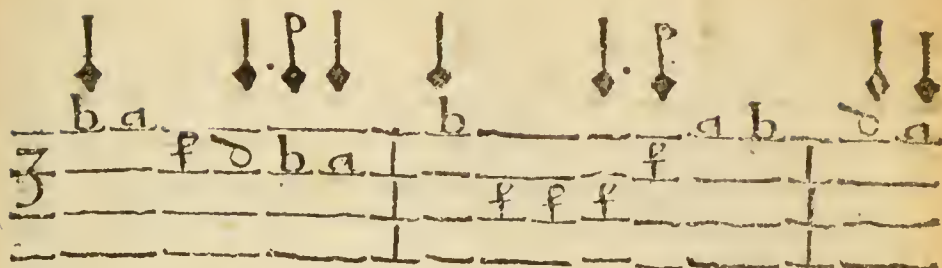


Glory of the North.

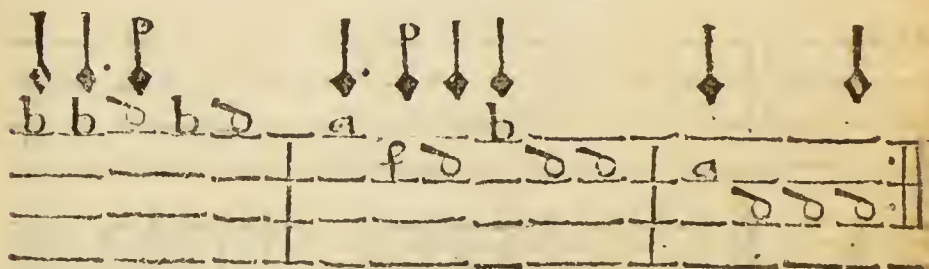
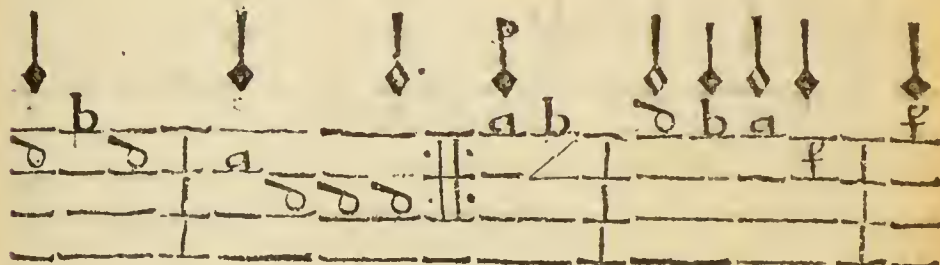


Glory of the North.

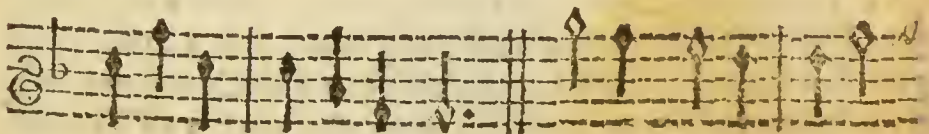


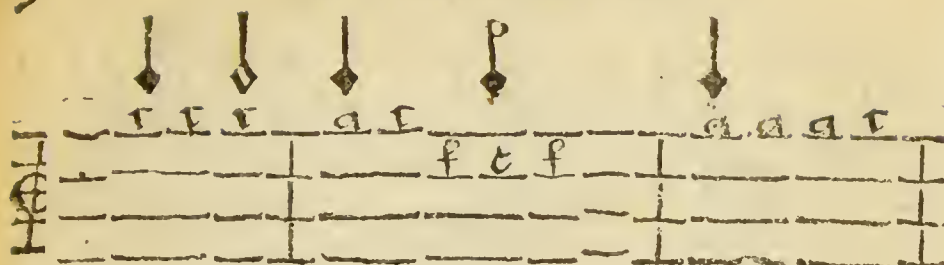


Step Stately.

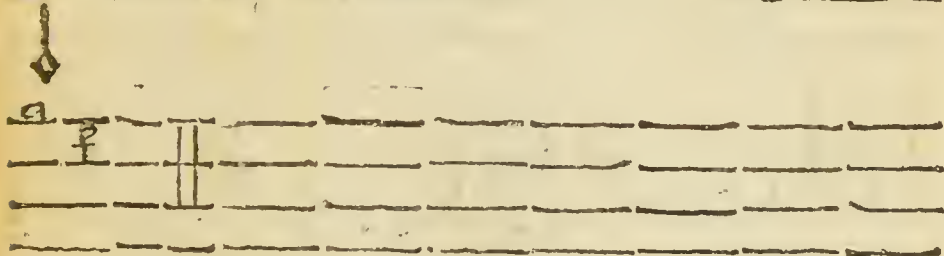
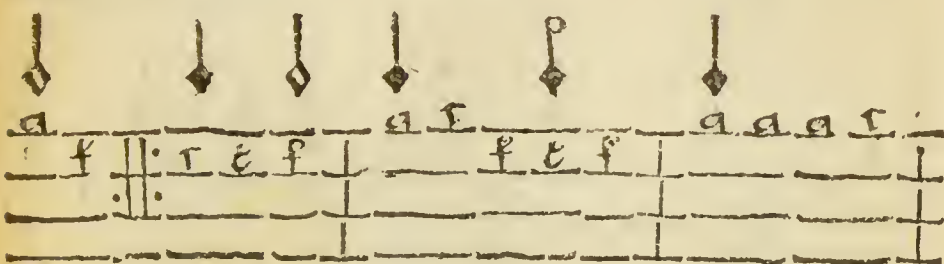


Step Stately.





Maiden Fair.



Maiden Fair.



As for more *Lessons* or *Tunes* for Beginners on this *Treble-Violin*, I have omitted in this Book, only these 3 as a taste ; such as desire more, I refer them to two Books (lately printed) viz. *The Dancing Master*, in which Book you have 120 *Tunes* of *Country Dances* : Also other *Tunes* and *French Corants*, for the *Violin*, to play alone. The other Book is of 2 *Parts*, *Treble* and *Bass*, *Confort-way*, entituled *Court-Ayres*, containing 245 *Pavans*, *Almans*, *Ayres*, *Corants*, and *Sarabands*, composed by the most Eminent Masters of this Nation.

FINIS.

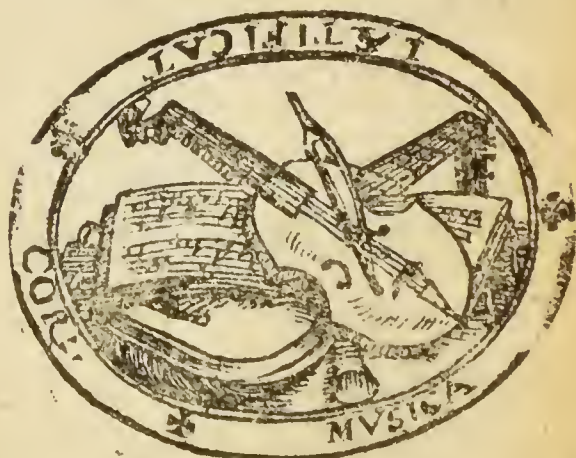
The Art of
SETTING or COMPOSING
OF
MUSICK in PARTS.

By a most familiar and easie Rule :
In Three several Treatises.

- I. *Of making four parts in Counterpoint.*
 - II. *A necessary Discourse of the several Keyes,
and their proper Closes.*
 - III. *The allowed passages of all Concords, perfect
and imperfect.*
-

By Dr THO. CAMPION.

The second Edition with Annotations thereon, by
M^r. CHRISTOPHER SIMPSON.

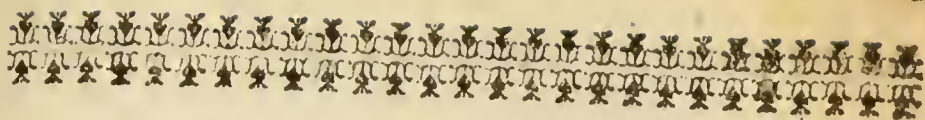


London, Printed for J. Playford and are sold at his
Shop in the Inner Temple. 1660.

To the R E A D E R.

THis Little Book of Dr. Thomas Campions, which (for the Excellency and Compendious Method it bears in the Rules of Descant, or Composing Musick into Parts) hath found so General acceptance, that two Impressions of It have been bought up already; which doth encourage me once more to publish it to the World, and that with Additional Annotations thereon, by that Excellent and profound Master of Musick, Mr. Christopher Simpson. Those who desire to know more concerning Counterpoint, and the Rudiments of Composing Musick of 2, 3, 4, or more Parts, and the use of Discords, I refer them to the First Part of the said Mr. Christ. Simpson's Book lately published, Entitled The Division-Violist; which Book may justly be counted the Master-piece of this Age, for the Excellent Rarities of Musick set forth therein. Vale.

J. P.

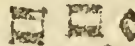


Of Counterpoint. *



THE parts of Musick are in all but foure, howsoever some skilful Musicians have composed Songs of twenty, thirty, and forty parts: for be the parts never so many, they are but one of these foure in nature. The names of those four parts are these. The *Bass*, which is the lowest part and foundation of the whole Song: The *Tenor*, placed next above the *Bass*: Next above the *Tenor* the *Mean*, or *Counter-Tenor*; and in the highest place, the *Treble*. These four parts by the Learned are said to resemble the four Elements, the *Bass* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest. The *Tenor* is likned to the Water, the *Mean* to the Ayre, and the *Treble* to the Fire. Moreover, by how much the Water is more light than the Earth, by so much the Air is lighter than the Water, and
Fire

Fire then Ayre: They have also in their native property every one place above the other; the lighter uppermost, the weightiest in the bottome. Having now demonstrated that there are in all but four parts, and that the *Bass* is the foundation of the other three, I assume that the true sight and judgement of the upper three must proceed from the lowest, which is the *Bass*; and also I conclude, that every part in nature doth affect his proper and natural place, as the Elements do.

* *Counterpoint, in Latin Contra punctum, was the old manner of Composing parts together, by setting Point's or Pricks one against another (as Minims and Semibreves are set in this following Treatise,) the measure of which Points or Pricks, were sung according to the quantity of the Words or Syllables to which they were applied. (For these Figures  were not as yet invented.) And, because in Plain-song Musick we set Note against Note, as they did point against point, thence it is that this kind of Musick doth still retain the name of Counterpoint.*

True it is, that the ancient Musicians, who intended their Musick onely for the Church, took their sight from the *Tenor*, which was rather done out of necessity than any respect to the true nature of Musick, for it was usual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by de-

demonstration that contrary to some opinions, the *Bass* contains in it both the *Ayre* and true judgement of the *Key*, expressing how any man at the first sight may view in it all the other parts in their original essence.

In respect of the variety in Musick which is attained to by farther proceeding in the Art, as when Notes are shifted out of their native places, the *Bass* above the *Tenor*, or the *Tenor* above this *Mean*, and the *Mean* above the *Treble*, the kind of *Counterpoint*, which I promise, may appear simple and only fit for young beginners, (as indeed chiefly it is) yet the right speculation may give much satisfaction, even to the most skilful, laying open unto them, how manifest and certain are the first grounds of *Counterpoint*.

First, it is in this case requisite that a formal *Bass*, or at least part thereof be framed, the Notes rising and falling according to the nature of that part, not so much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a sixth being seldome, a seventh never used, and neither of both without the discretion of a skilful Composer. Next we must consider whether the *Bass* doth rise or fall, for in that consists the mystery: That
rising

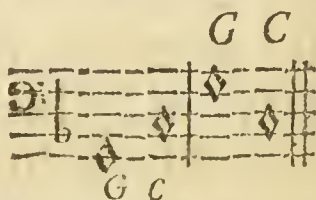
rising or that falling doth never exceed a fourth, (a) for a fourth above, is the same that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Bass* should rise thus:

(a) If the *Bass* do rise more than a fourth, it must be called falling: and likewise, if it fall any distance more than a fourth, that falling must be called rising.



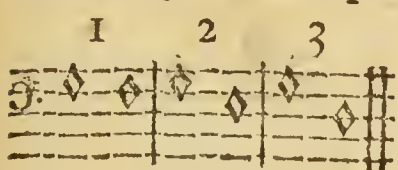
The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for *G.* skips over *A.* to *B.* and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth, if the *Bass* had descended from *G.* above to *C.* underneath, that descending fifth in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same Keys: thus,

(b) If your *Bass* should fall a seventh, it is but the same as if it did rise a second, or a sixth falling is but the same of a third rising: and so on the contrary, if the *Bass* do rise a seventh or sixth, it is the same as though it did fall a second or third.



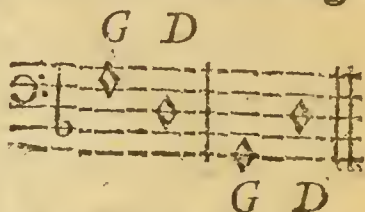
This rule likewise holds, if the Notes descend a second, (b) third, or fourth; for the fifth

fifth ascending is all one with the fourth descending. Example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.

But let us make our approach yet nearer: if the Base shall ascend either a second, third, or fourth,



that part which stands in the third or tenth above the Base, shall fall into an eighth, that which is a fifth shall pass into a third, and that which is an eighth shall remove into a fifth.

But that all this may appear more plain and easie, I have drawn it all into these 6 figures.

8	3	5
3	5	8

Though you find here onely mentioned and figured a third, fifth, and eighth, yet not onely these single Concords are meant, but by them also their (a) Compounds, as a tenth, a twelfth, a fifteenth, and so upwards, and also the unison as well as the eighth.

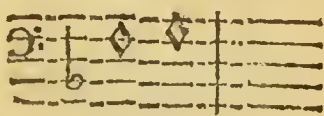
(c) By their Compounds is meant their Octaves; as a third and its eights, a fifth and its eights, &c.

This being granted; I will give you Example of those figures prefixed: When the

H

Base

Bass riseth, beginning from the lowest figure, and rising to the upper; as if the *Bass* should rise a second, in this manner.



Then if you will begin with your third, you must set your *Note* in *A la mire*, which is a third to *F fa vt*, and so look upward, and that cord which you see next above it, use, and that is an eighth in *G sol re vt*.

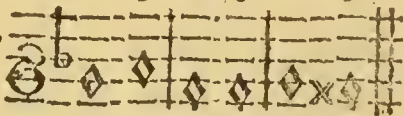


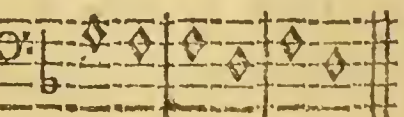
After that, if you will take a fifth to the first *Note*, you must look upward and take the third you find there for the second *Note*. Lastly, if you take an eighth for the first *Note*, you must take for the second *Note* the cord above it, which is the fifth.

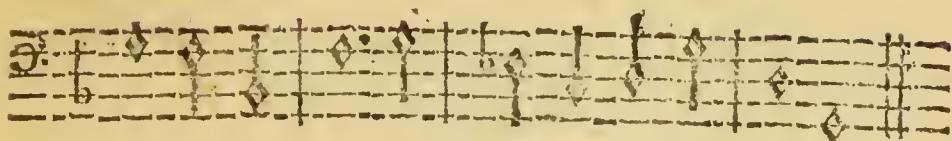
Example of all the three parts added to the Bass.

	8 5		8 5	8 5
<i>Treble.</i>		What parts		
		arise out of		
	5 3	the rising of	5 3	5 3
<i>Mean.</i>		the second;		
		the same an-		
	3 8	swer in the	3 8	3 8
<i>Tenor.</i>		rising of the		
		3 & 4 thus:		
			This riseth	This riseth
			a third.	a fourth.
<i>Bass.</i>				

Albeit any man by the rising of parts, might of himself conceive the same reason in the falling of them; yet that nothing may be thought obscure, I will also illustrate the descending *Notes* by example.

If the *Bass* descends or falls, a second, third, or fourth, or riseth a fifth (which is all one as if it had fallen a fourth, as hath been inewed before) then look upon the six figures, where in the first place you shall find the eighth which descends into the third, in the second place the third descending into the fifth, and in the third and last place the fifth which hath under is an eighth.

	8 3 8 3 8 3	
Treble.		Thus much for
	5 8 5 8 5 8	the rising and fal-
Mean.		ling of the <i>Bass</i> in
	3 5 3 5 3 5	several: Now I will
Tenor.		give you a brief ex-
		ample of both of
Bass.		them mixed toge-
		ther in the plainest
		fashion, let this
		strain serve for the
		<i>Bass</i> .

Example.

The two Notes fall a second; the second and third Notes fall a fifth, which you must call rising a fourth, the third and fourth Notes fall a fifth, which you must name the fourth falling, the fourth and fifth Notes rise a second, the fifth and sixth Notes rise a third, the sixth and seventh Notes also fall a third, the seventh and eighth rise a second, the eighth and ninth Notes rise a fourth, the tenth and eleventh Notes fall a fifth, which you must reckon rising a fourth.

Being thus prepared, you may chuse whether you will begin with an eighth, or fifth, or a third; for as soon as you have taken any one of them, all the other Notes necessarily without respect of the rest of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may easily discern in the following Example.

Exam-

Example.

Treble. 8 3 8 3 8 3 5 3 8 3 8
 Mean. 5 8 5 8 5 8 3 8 5 8 5
 Tenor. 3 5 3 5 3 5 8 5 3 5 3
 Bass.

Let us examine onely one of the parts, and let that be the *Tenor*, because it stands next to the *Bass*. The first Note in *B.* is a third to the *Bass*, which descends to the second Note of the *Bass*: Now look among the six figures, and when you have found the third in the upper place, you shall find under it a fifth, then take that fifth which is *C* next from *F.* to *B.* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third, which

is to be taken ; that third stands in *D*. then from *B*. to *F*. the *Bass* rises a fifth, but you must say falling, because a fifth rising and a fourth falling is all one, as hath been often declared before ; now a third when the *Bass* falls requires a fifth to follow it : (d) But what needs further demonstration, when as he that knows his cords, cannot but conceive the necessity of consequence in all these, with help of those six figures.

(d) when you have made a formal *Bass*, and would join other three parts to it, set the first Note of your *Tenor* either a third, fifth, or eighth above your *Bass*, (which of them you please) which done, place your *Mean* in the next Cord you find above your *Tenor*, and your *Treble* in the next Cord above your *Mean*, then follow the Rule of your figures, according to the rising or falling of your *Bass*, and the other Notes will follow in their due order.

But let them that have not proceeded so far, take this Note with them concerning the placing of the parts ; if the upper part or *Treble* be an eighth, the *Mean* must take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a 3^d. But if the *Treble* be a third, then the *Mean* must take the eighth, and the *Tenor* the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners ease, in the simple Concord I conclude all

all his compounds.) then the *Mean* must be a tenth, and the *Tenor* a fifth. Moreover, all these Cords are to be seen in the *Bass*, and such Cords as stand above the *Notes* of the *Bass* are easily known, but such as in sight are found (e) under it, trouble the young beginner; let him therefore know that a third under the *Bass*, is a sixth above it, and if it be a greater third, it yields a lesser sixth above; if the lesser third, the greater sixth. A fourth underneath the *Bass* is a fifth above, and a fifth under the *Bass* is a fourth above it. A sixth beneath the *Bass* is a third above, and if it be the lesser sixth, then is the third above the greater third, and if the greater sixth underneath, then is it the lesser third above; and thus far have I digressed for the Scholars sake.

(e) If this Discourse of Cords under the *Bass* do trouble the young beginner, let him think no more upon them (for it is not intended that he should place any *Notes* below the *Bass*) but let him look for his Cords, reckoning always from his *Bass* upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the Scale) and set the three used *Cliffs* in their proper places; this done, he may prick his *Bass* in the lowest five lines, and then set the other three parts in their orderly distances above the *Bass*, Note against Note, as you see in this Example.

Treble.
Me.n.
Tenor.
Bass.

Which being prick'd in several parts, appeareth thus:

Treble.
Me.n.
Tenor.
Bass.

I have propos'd the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then Compose his Musick in several parts, as he seeth in his second Example.

Here I think it not amiss to advertise the young Beginner, that so often as the Bass doth fall a fifth, or rise a fourth (which is all one, as hath been said) that part which is a third to the

Bass in the antecedent Note, that third I say must alwayes be the sharp or greater third, as was apparent in the last example of four parts, in the first Notes of the second Bar in the *Mean Part*, and likewise in the last Note but one of the same part, in both which places there is a ♯ set to make it the greater third. The same is to be observ'd in what part soever this third shall happen.

If I should discover no more then this already deciphered of *Counter-point*, wherein the native order of four parts with use of the *Concords*, is demonstratively expressed, might I be my own Judge, I had effected more in *Counterpoint*, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this ascending and descending of the *Bass*, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and under them plain Examples.

8	3	5
3	5	8

In



In these last examples you may see what

variety Nature offers of her self; for if in the

first Rule the Notes follow

not in expected formality, this

second way be-

ing quite contrary to the other, affords us sufficient supply: the first and last two Notes arising and falling by degrees, are not so formal as the rest yet thus they may be mollified, by breaking two of the first Notes.

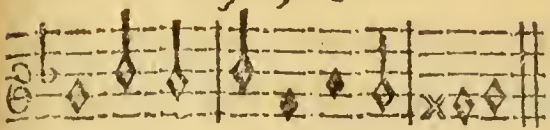
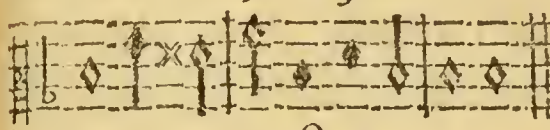
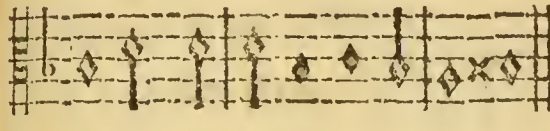
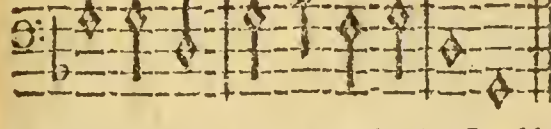


How both the wayes may be mix'd together

you may perceive by this example, wherein

the black Notes distinguish the second way from

the first.

3 5 8 In this example
 the fifth and sixth
 5 8 3 upper parts are
 alter the second
 5 8 3 way, for from the
 fourth Note of
 the Bass, which is
 in from G. and
 goeth to B. is a 3.
 rising, so that ac-
 cording to the

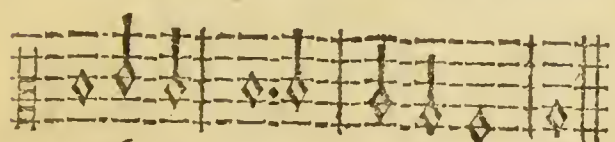
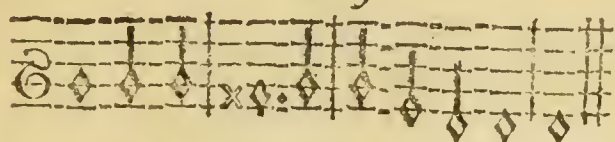
first Rule, the eighth shall pass into the fifth, the fifth into a third, the third into an eighth. But here contrarywise the eighth goes into a third, the fifth into an eighth, and the third into a fifth, and by these Notes you may censure the rest of that kind. (*f*)

(*f*) When your Bass standeth still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your parts do so too, or change them, as you see our Author hath done in the second Note of this present example. If you change them, you may do it either by the Rule of descending or ascending, which you please, so you do but observe formality.

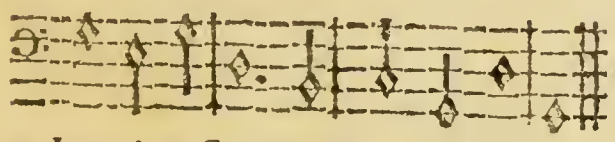
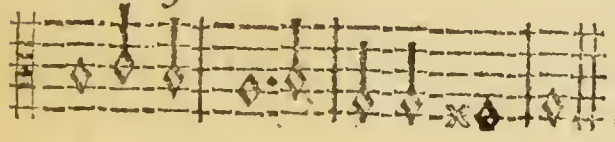
Though I may now seem to have finished all that belongs to this sort of Counterpoint, yet there remains one scruple, that is, how the sixth may take place here, which I will also

also declare. Know that whensoever a sixth is requisite, as in *B.* or in *E.* or *A.* the Key being in *Gam-ut*, you may take the sixth instead of the fifth, and use the same Cord following which you would have taken if the former Cord had been a fifth Example.

6 3




6 3



The sixth in both places (the *Bass* rising) passes into a 3. as it should have done if the sixth had been a fifth. Moreover, if the *Bass* shall use a sharp, as in *F.* sharp; then must we

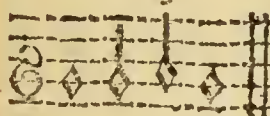
take the sixth of necessity, but the eighth to the *Bass* may not be used; so that exception is to be taken against our rule of *Counterpoint*: To which I answer thus: first, such *Basses* are not (g) true *Basses*, for where a sixth is to be taken either in *F.* sharp, or in *E.* sharp, or in *B.* or in *A.* the true *Bass* is a third lower, *F.* sharp in *D.* *E.* in *C.* *B.* in *G.* *A.* in *F.* as for Example.

(r) He doth not mean, that such Basses are bad, false, or defective, but that they have (perhaps for elegance or variety) assumed the nature of some part for a Note or two, and so want the full latitude of a Bass in those Notes.

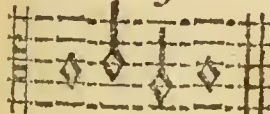
 In the first Bass two fixes are to be taken, by reason of the imperfection of the Bass wanting due latitude, the one in E. the other in F. sharp, but in the 2. Bass the fixes are removed away, and the Musick is fuller.

Nevertheless, if any be pleased to use the Bass sharp, then in stead of the eighth to the Bass, he may take the third to the Bass, in this manner.

3

 Here the Treble in the third Note, when it should have past in the sharp eighth in F. takes for it a third to the Bass in A. which causeth the Bass and Treble to rise two thirds, whereof we will speak hereafter.

3

 Note also that when the Bass stands in E. flat, and the part that is an eighth to it must pass into a sharp, or greater third, that this passage from the flat to the sharp would be unformat; and therefore

fore it may be thus with small alteration avoided, by removing the latter part of the Note into the third above; which though it meets in unison with the upper part, yet it is right good, because it jumps not with the whole, but onely with the last half of it.

Example.

The musical score for Example 1 consists of four staves: Treble, Mean, Tenor, and Bass. The key signature has one flat (B-flat). The Treble staff is marked with a '1' above the first measure and a '2' above the second measure. The Mean staff has an '8' above the first measure and a '3' above the second measure. The Tenor and Bass staves follow the same rhythmic and melodic structure. The notes are diamond-shaped, and there are various accidentals (sharps, flats, and naturals) throughout the piece.


For the second Example look hereafter in the rule of thirds, but for the first Example here: if in the *Mean* part the third Note that is divided, had stood till a *Minum* (as by rule it should) and so had past in *F.* sharp, as it must of force be made sharp at a close, it had been then passing unformal.

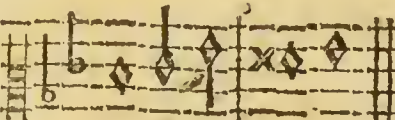
But


Of Counterpoint.

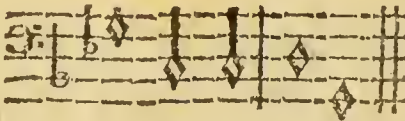
III

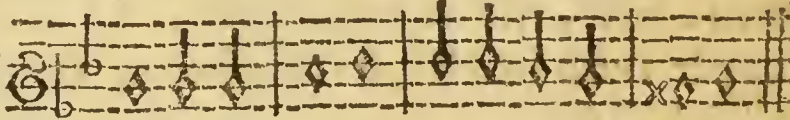
But if the same *Bass* had been set in the sharp Key, the rest of the part would have fallen out formal of themselves without any help, as thus :

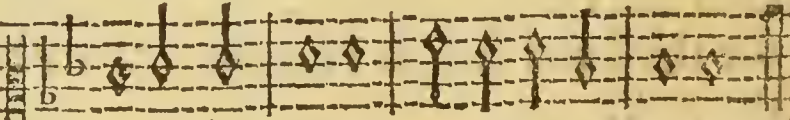
Treble.  When the *Bass* shall stand still in one Key, as above


Mean.  it doth in the third Note, then the o-

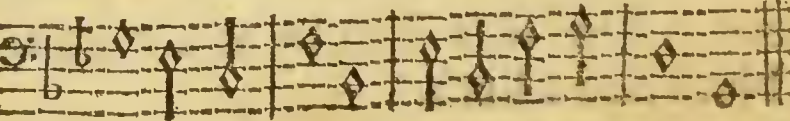
Tenor.  ther parts may re-move at their plea-sure.


Bass.  Moreover, it is to be observed that in composing of the *Bass*, you may break it at your pleasure, without altering any of the other parts : as for example.

Treble. 

Mean. 

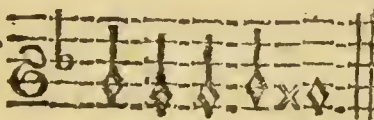
Tenor. 

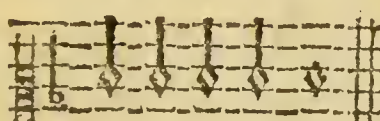
Bass plain. 

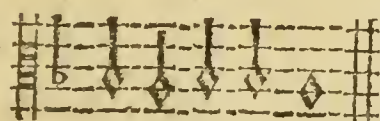
Bass di-vided. 

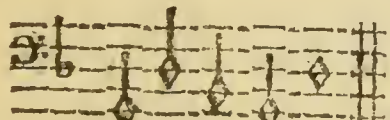
One

One other observation more I will handle, that doth arise out of this example, which according to the first Rule may hold thus:

Treble.  Herein are two errors, first in the second Notes of the

Mean.  *Bass* and *Treble*, where the third to

Tenor.  the *Bass* ought to have been sharp, secondly in the second

Base.  and third Notes of the same parts; where the third being a lesser third, holds while the *Bass* falls into a fifth, which is unellegant, (b) but if the upper third had been the greater third, the fifth had fitly follow'd, as you may see in the third and fourth Notes of the *Tenor* and the *Base*.

(b) But that scruple may be taken away by making the second Note of the *Treble* sharp, and in stead of a fifth by removing the third Note into a sixth.

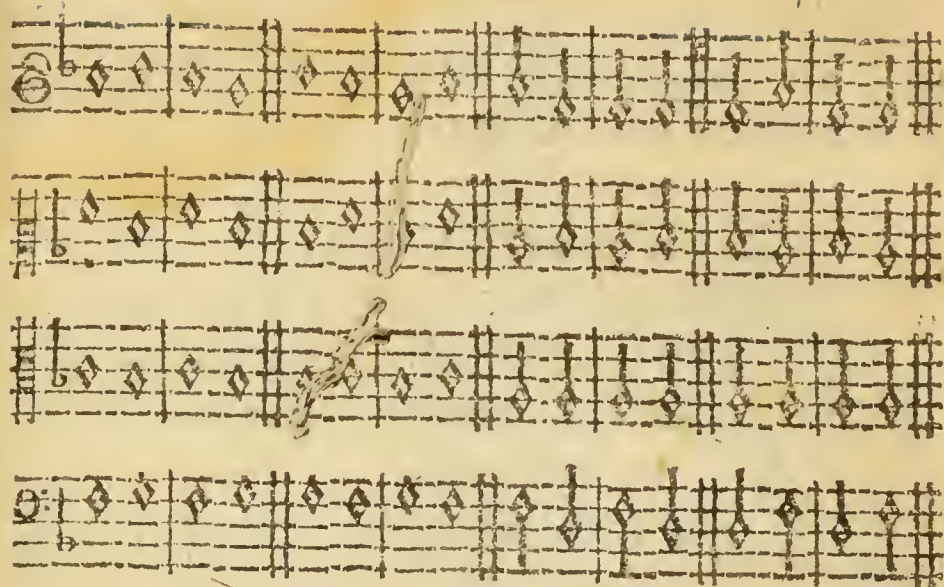
When any informality doth occur, the Scholar need not tye himself to the first Rules of the Bass rising or falling, but may take such Cords at his Genius shall prompt him to, (having a care that he take not two eights or fifts together, rising or falling betwixt any two parts whatsoever: 'Tis true, our Author did invent this Rule of the figures, as the easiest way to lead the young Beginner to this kind of Composition, in which he hath done more then any that I have ever seen upon this subject; but this he did by the smoothest way, and not to tye his Scholar to keep strictly that way when a block or stone should happen to lye in it, but that he may in such a case step out of this way for a Note or two, and then return again into it,

Example.

There may yet be more variety afforded the Bass, by ordering the fourth Notes of the upper parts according to the second rule, thus:

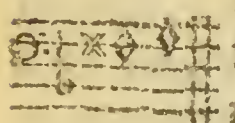
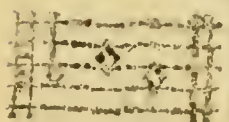
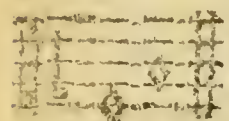
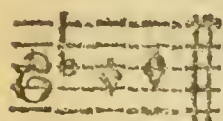
But that I may (as near as I can leave nothing untouch'd concerning this kinde of Counterpoint, let us now consider how two thirds being taken together between the

Treble and the *Bass*, may stand with our Rule. For sixes are not in this case to be mentioned, being distances so large that they can produce no formality: Besides, the sixth is of it self very imperfect, being compounded of a third, which is a imperfect Concord, and of a fourth which is a Discord: and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third, it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the *Bass* and *Treble* do rise together in thirds, then the first Note of the *Treble* is regular with the other part, but the second of it is irregular; for by rule in stead of the rising third, it should fall into the eighth. In like sort, if the *Bass* and *Treble* do fall two thirds, the first Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the second Note is of it self regular. Yet whether those thirds be reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp *Bass*. But let me explain my self by Example.



The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke, the first Note of the *Treble* is a third, and the second which was before a third, is made an eight, onely to shew how you may find out the right parts which are to be used when you take two thirds between the *Treble* and the *Bass*: For according to the former rule, if the *Bass* descends; the third then in the *Treble* is to pass into the eight; and the *Mean* must first take an eight, then a fifth; and the *Tenor* a fifth, then a third, and these are also the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

But let us proceed yet further, and suppose that they *Bass* shall use a sharp, what is then to be done? as if thus:

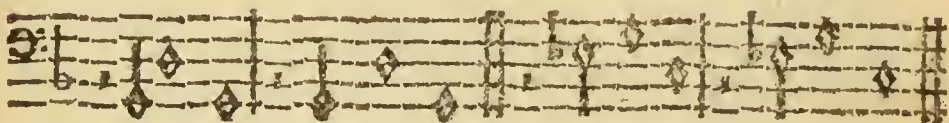
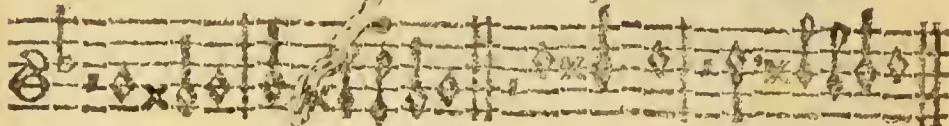


If you call to mind the rule delivered concerning the sharp *Bass*, you shall here by help thereof see the right parts, though you cannot bring them under the Rule: for if the first Note of the *Bass* had been flat, the *Mean* part should have taken that, and so have descended to the fifth; but being sharp, you take for it (according to the former observation) the third to the *Bass*, and so rise up into the fifth. The *Tenor* that should take a fifth, and so fall by degrees into a third, is here forced by reason of the sharp *Bass*, for a fifth to take a sixth, and so leap downward into the thirds. And so much for the thirds.

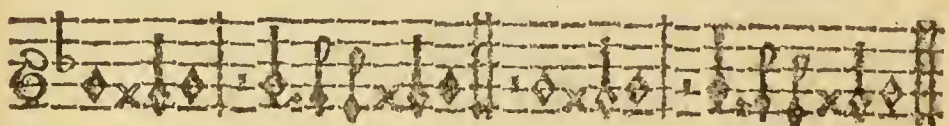
Lastly, in favour of young beginners let me also add this, that the *Bass* intends a close as often as it riseth a fifth, third, or second, and then immediately either falls a fifth, or riseth a fourth. In like manner if the *Bass* falls a fourth or second: and after falls a fifth,

sist, the *Bass* insinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleventh, and so pass either in the third or tenth.

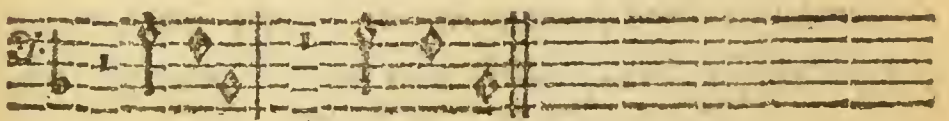
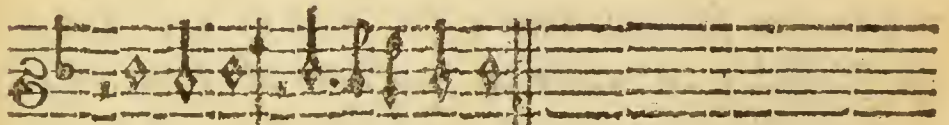
Thus, or thus. Thus, or thus.



Thus, or thus. Thus, or thus.



Thus, or thus.



In the examples before set down I left out the Closes, of purpose that the Cords might the better appear in their proper pla-

ces, but this short admonition will direct any young beginner to help that want at his pleasure. And thus I end my Treatise of (i) *Counterpoint* both brief and certain, such as will open an easie way to them, that without help of a skillful Teacher endeavour to acquire the first grounds of this Art.

(i) *Counterpoint* is the first part and ground of Composition; the second part of it is figurative Musick or Descant, which mixeth fast and slow Notes together, bindeth Discords with Concords, and maketh one part to answer another in point or Fug; with many other excellent varieties: to the attaining of which I cannot commend you to a better Authour, than our most excellent Country-man, Mr. Morley, in the second and third part of his introduction to Musick. If you desire to see what Foreign Authours do write on this subject, you may (if you understand Latine) peruse the works of Athenasius Kirkerus and Marfenus, two excellent late Authours,

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of passages of Concords; in both which our Authour (according to his accustomed Method) doth more briefly and more perspicuously treat, then any other Author you shall meet with on the same subject.

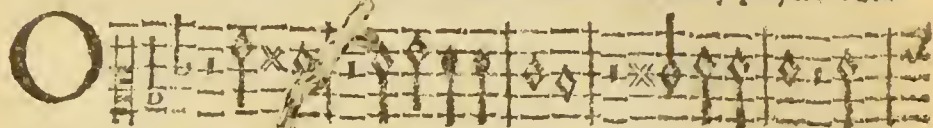
Of Counterpoint.

119

A short Hymn, Composed after this form of Counterpoint, to shew how well it will become any Divine, or grave Subject.



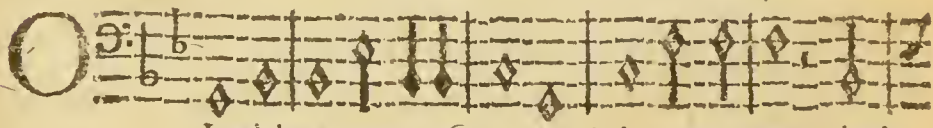
Lord have mercy upon me, O hear my prayers both



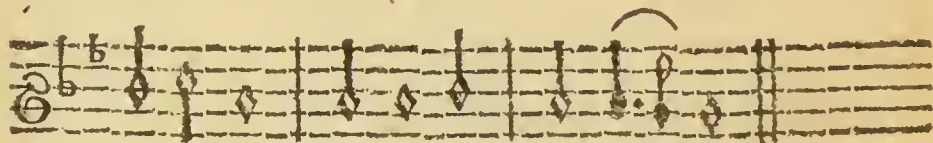
Lord have mercy upon me, O hear my prayers both



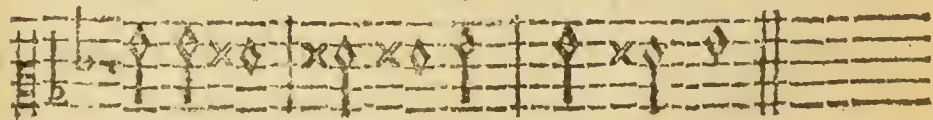
Lord have mercy upon me, O hear my prayers both



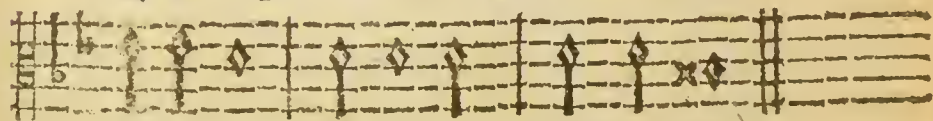
Lord have mercy upon me, O hear my prayers both



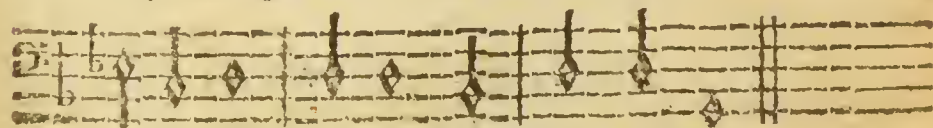
day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.

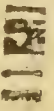

In this Ayre the last Note only is for sweetness sake, altered from the Rule, in the last Note of the *Treble*, where the eighth being a perfect Concord, and better besitting an outward part at the Close, is taken for a third, and in the *Tenor* in stead of the fifth, that third is taken descending; for in a middle part, imperfection is not so manifest as in the *Treble* at a close, which is the perfection of a Song.

~~~~~

### *Second Part. Of Tones of Musick.*

All things that belong to the making up of a Musician, the most necessary and useful for him is the true knowledge of the Key or Mood, or Tone, for all signifie the same thing, with the closes belonging unto it, for there is no Tune that can have any grace or sweetness, unless it be bounded within a proper Key, without running into strange Keys, which have no affinity with the aire of the Song. I have therefore thought good in an easie and brief discourse to endeavour to expresse that which many in large and obscure volumes have made fearful to the idle Reader.

The first thing herein to be considered is the eighth which is equally divided into a fourth, and a fifth, as thus :

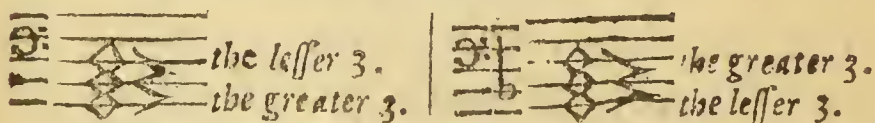
The 8.   the 4.  
the 5.

Here

Here you see the fourth in the upper place, and the fifth in the lower place, which is called *Modus Authenticus*: but contrary thus:

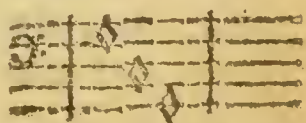


This is called *Modus Plagalii*, but howsoever the fourth in the eight is placed, we must have our eye on the fifth, for that only discovers the key, and all the closes pertaining properly thereunto: This fifth is also divided into two thirds, sometimes the lesser third hath the upper place, and the greater third supports it below, sometimes the greater third is higher, and the lesser third rests in the lowest place, as for Example:



The lowest Note of this fifth beares the name of the Key, as if the eight be from G. to G. the fifth from G. beneath to D. above, G. being the lowest Note of the fifth, shews that G. is the Key, and if one should demand in what Key your Song is set, you must answer in *Gam-ut*, or *G sol re ut*, that is, in G.

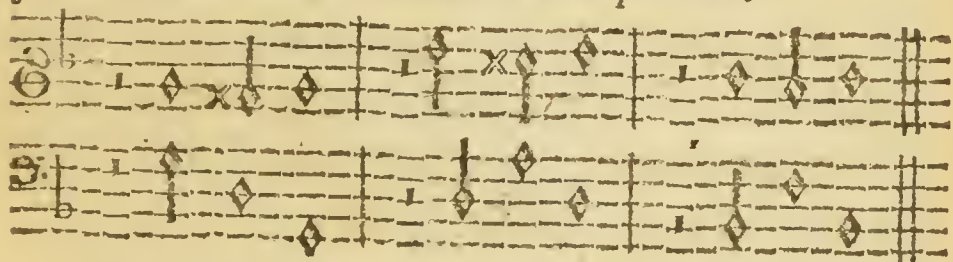
If the compass of your Song should fall out thus:



Respect

Respect not the fourth below, but look to your fifth above, and the lowest Note of that fifth assume for your Key, which is *C* then divide that fifth into his 2 thirds, and so you shall find out all the closes that belong to that Key.

The main and fundamental close is in the Key it self, the second is in the upper Note of the fifth, the third is in the upper Note of the lowest third, if it be the lesser third; as for example, if the Key be in *G.* with *B.* flat, you may close in these three places.



The first close is that which maintains the aire of the Key, and may be used often, the second is next to be preferr'd, & the last, last.

But if the Key should be in *G.* with *B.* sharp, then the last close being to be made in the greater or sharp third, is improper, and therefore for variety sometime the next Key above is joyned with it, which is *A.* and sometimes the fourth Key, which is *C.* But these changes of Keys, must be done with judgment, yet have I aptly closed in the upper Note of the lowest third of the Key, the

Key



Key being in *F.* and the upper Note of the third standing in *A.* as you may perceive in this Ayre.

The musical score consists of three systems, each with a treble and bass staff. The first system is marked with a '1' above the treble staff. The second system is marked with a '2' above the treble staff. The third system is marked with a '3' above the treble staff. The notation includes various note values, rests, and accidentals, with some notes marked with an 'x'.

In this Aire the first close is in the upper Note of the fifth, which from *F.* is *C.* the second close is in the upper Note of the great third, which from *F.* is *A.*

But the last and final close is in the Key it self, which is *F.* as it must ever be, wheresoever your Key shall stand, either in *G.* or *C.* or *F.* or elsewhere, the same rule of the fifth is perpetual, being divided into thirds, which  
can

can be but two wayes, that is, either when the upper third is less by half a Note than the lower, or when the lower third contains the half Note which is *Mi Fa*, or *La Fa*.

If the lower third contains the half Note, it hath it either above as *La Mi Fa: La Mi*, being the whole Note, and *Mi Fa* but half so much, that is the half Note; or else when the half Note is underneath, as *Mi Fa Sol: Mi Fa*, is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermost or lowermost, if the lowest third of the fifth be the lesser third, that Key yields familiarly three closes; example of the half Note, standing in the upper place was shewed before, now I will set down the other.

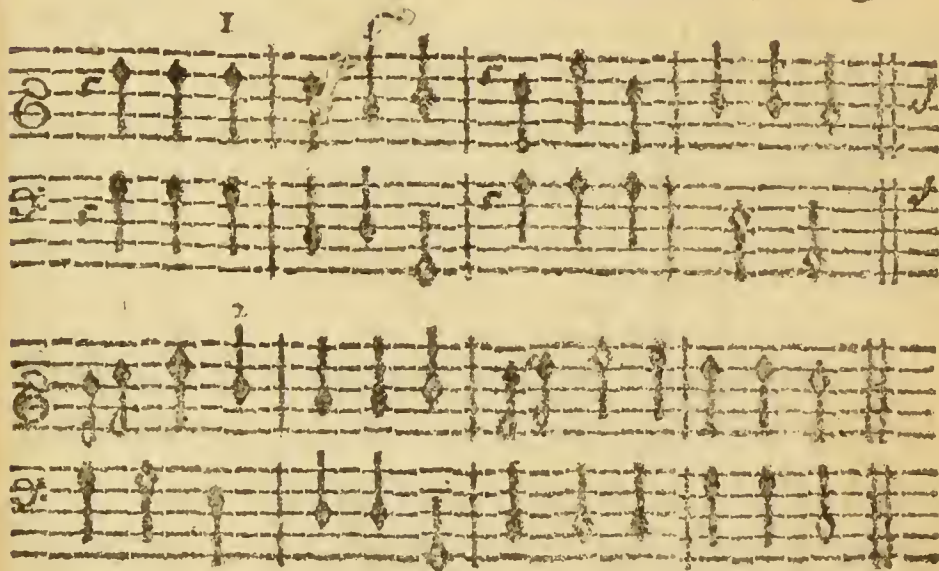


But for the other Keys that divide the fifth, so that it hath the less third above, and the greater underneath, they can challenge but two proper closes, one in the lowest Note of the fifth, which is the fundamental Key, and the other in the uppermost Note of the same, wherein also you may close at pleasure



sure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore, as I said before, be used, as also the fourth Key above the final Key.

*Examples of both in two beginnings of Songs.*



In the first example *A*. is mixt with *G*. and in the second *C*. is joyned with *G*. as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best exprest by the often using of his proper first, and fourth, and thirds, rising or falling.

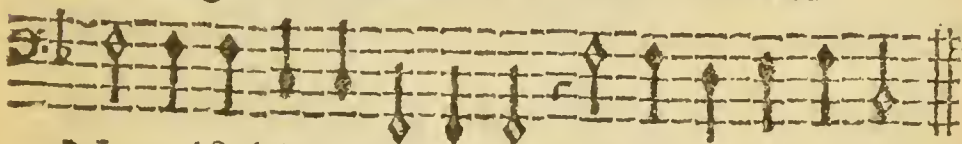
There is a Tune ordinarily used, or rather abused, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which error crept in first through



through the ignorance of some Parish Clerks, who better understood how to use the Keyes of their Church doors, then the Keyes of Musick; at which I do not much marvel, but that the same should pass in the Book of Psalms set forth in four parts, and authorized by so many Musicians, makes me much amazed: This is the Tune.



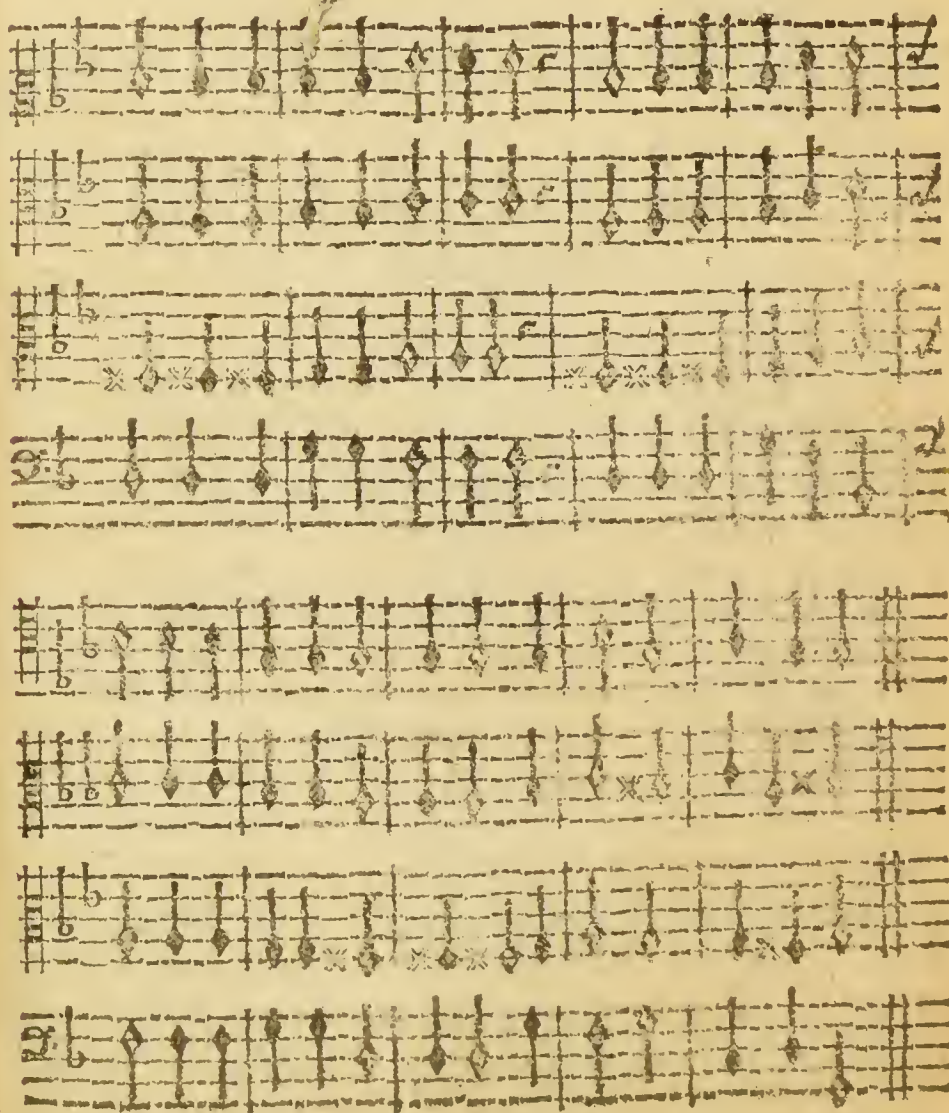
If one should request me to make a *Bass* to the first half of this Aire, I am perswaded that I ought to make it in this manner:



Now if this be the right *Bass* (as without doubt it is) what a strange unaireable change must the Key then make from *F*, with the first third sharp to *G*. with *B*. flat.

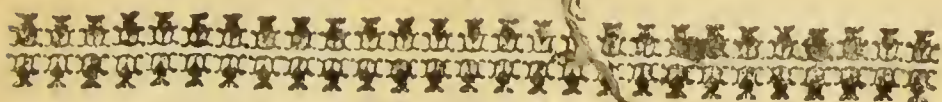
But they have found a shift for it, and begin the Tune upon the upper Note of the fifth, making the third to it flat; which is as absurd as the other: For first they erre in rising from a flat third into the unision, or eight, which is condemned by the best Musicians; next, the

the third to the fifth, is the third which makes the cadence of the Key, and therefore affects to be sharp by nature, as indeed the Author of the Air at the first intended it should be. I will therefore so set it down in four parts, according the former Rule of Counterpoint.





This was the Authours meaning, and thus it is lawfull to begin a Song in the fifth, so that you maintain the Ayre of the Song, joining to it the proper parts; but for such dissonant and extravagant errors as I have justly reprehended, I heartily wish they should be remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.



### Third and last Part.

*Of the taking of all Concords, perfect and imperfect.*



Fall the latter Writers in Musick, whom I have known the best and most learned, is Zethas Calvinus a German: who out of the choicest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect; to whom I would refer our Musicians, but that his Book is scarce any where extant, and besides it is written in Latin, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will add; and somewhat I will alter.

The consecution of perfect Concords among themselves is easie; for who knows not two eights or two fifths are not to be taken rising or falling together, but a fifth may either way pass into an eighth, or an eighth into a fifth, yet most conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the



the passage is lesse pleasant: the wayes by degrees are these.

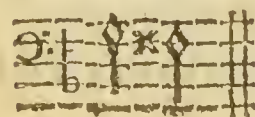


The fourth way is onely excepted against, where the fifth riseth into the eighth, and in few parts it cannot well be admitted, but in Songs of many voyces it is oftentimes necessary.

The passage also of perfect Concords into imperfect either rising or falling, by degrees or leaps, is easie and so an unison may pass into a lesser third, or a greater third: also into the lesser sixth, but seldom into the greater sixth. A fifth passeth into the greater sixth, and into the lesser sixth; as also into the greater or lesser third; and so you must judge of their eights, for *de octavis idem est iudicium*: and therefore when you read an unison, or a fifth, or a third, or a sixth, know that by the simple Concords the Compounds are also meant.

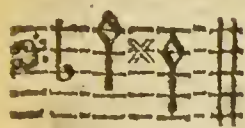
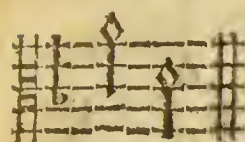
Note here that it is not good to fall with the Bass, being sharp in F. from an eighth unto a sixth.

As thus: But concerning imperfect Cords, because they observe not all one way in their passages, we will speak of them severally, first declaring what not harmonical doth signifie, whereof mention will be made hereafter.



# 130 Of the taking of all Concords

Or thus. Relation or reference, or respect not harmonical is *Mi* against *Fa* in a cross form, and it is in four Notes, when the one being considered cross with the other, doth produce in the Musick a strange discord; Example will yield it more plain.



The first Note of the upper parts in *Elami* sharp, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromatick flat sign, begets a false second, which is a harsh discord; and though these Notes sound not both together, yet in few parts they leave an offence in the ear. The second example is the same descending, the third is from *E la mi* sharp in the first Note of the lower part, to the second Note in the upper part, it being flat by reason of the flat sign, and so between them they mix in the Musick a false fifth, the same doth the fourth example, but the fifth example yields a false fourth, and the sixth a false fifth.

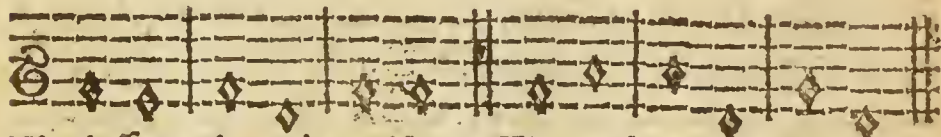
There are two kinds of imperfect Concords, thirds, or sixes, and the sixes wholly participate of the nature of the thirds; for to the lesser third, which consists but of a whole Note and half, add



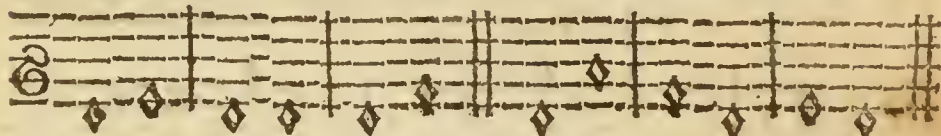
a fourth, and you have the lesser sixth; in like manner to the greater third that consists of two whole Notes, add a fourth, and it makes up the greater sixth; so that all the difference is still in the half Note, according to that onely saying, *Mi and Fa sunt una Musica*. Of these four we will now discourse, proceeding in order from the lesse to the greater.

*Of the lesser or imperfect third.*

The lesser third passeth into an unison, first by degrees, when both parts meet, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed.



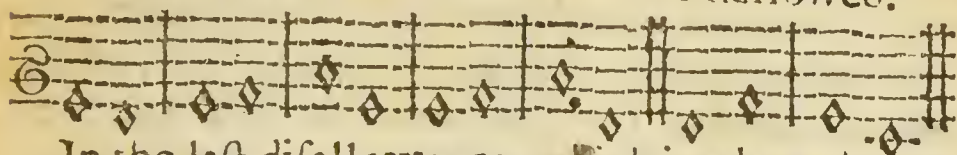
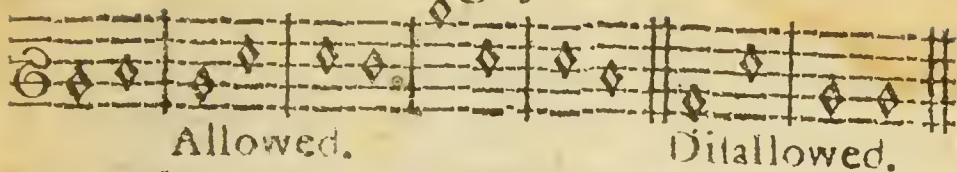
The lesser 3. into the unison. The passages not allowed.



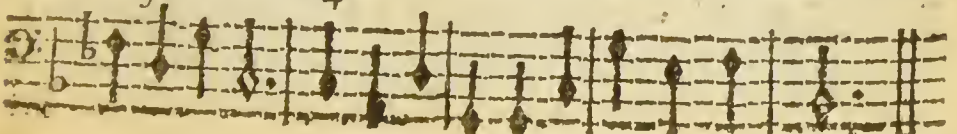
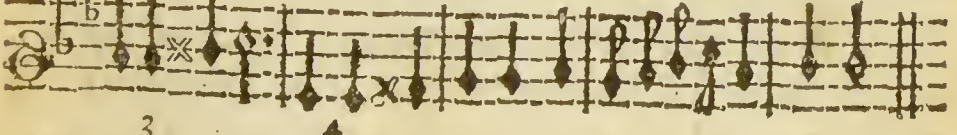
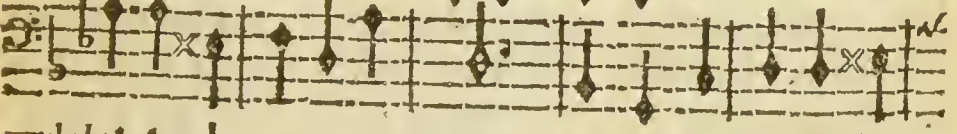
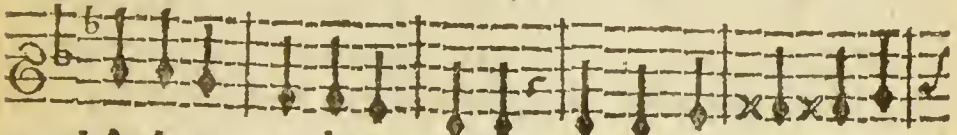
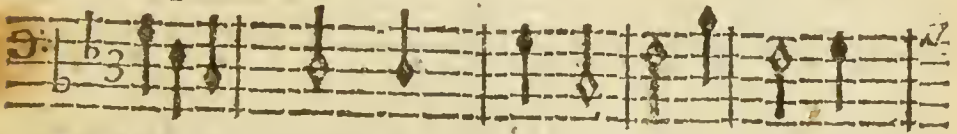
Secondly, the lesser third passeth into a fifth, first in degrees, when they are separated by contrary motions; then by leaps, when the lower part riseth by degrees, and the upper part descends by degrees. and thus the lesser tenth may pass into a fifth. Lastly, both parts leaping, the lesser third may pass into a fifth, so that the upper part doth descend by leap the distance of a lesser third. Any other way the passage of a lesser third into a fifth, is disallowed.



132 *Of the taking of all Concords*



In the last disallowance, which is when the upper part stands, and the lower part falls from a lesser third to a fifth, many have been deceived, their ears not finding the absurdity of it, but as this way is immusical, so is the fall of the greater third in the former manner, into a fifth, passing harmonious; insomuch that it is elegantly, and with much grace taken in one part of a short Aire four times, whereas had the fifth been half so often taken with the lesser third falling, it would have yielded a most unpleasant harmony.



He that will be diligent to know and careful to observe the true allowances, may be bold in his composition, and shall prove quickly ready in his sight, doing that safely and resolutely which others attempt timorously and uncertainly. But now let us proceed in the passages of the lesser third.

Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the upper part by leaps; but very seldome when the upper part riseth by degrees, and the lower part falls by a leap.

Fourthly, the lesser third passeth into other Concords, as when it is continued, as in

degrees it may be, but not in leaps. Also it may pass into the greater third, both by degrees and leaps, as also into the lesser sixth, if one of the parts stand still, into the great sixth it sometimes passeth, but very rarely.



Lastly, add unto the rest this passage of the lesser third into the lesser sixth, as when the lower part riseth by degrees and the upper part by leaps.





# 134 *Of the taking of all Concords*

## *Of the greater or perfect Third.*

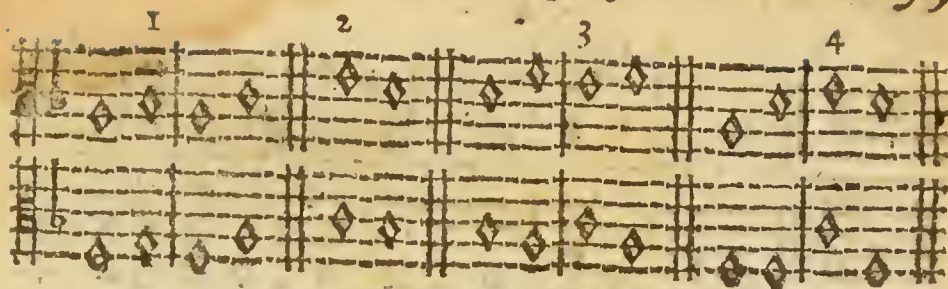
The greater or perfect third being to pass into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stand still. Secondly, it passeth into the fifth when one of the parts rests, as hath been declared before: or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may pass into a fifth; seldom when both parts leap together, or when they separate themselves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eighth by contrary motions, the upper part ascending by degree.



The greater third may also pass into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely, because it falls into relation not harmonical, thereby making the harmony less pleasing. Thirdly, into a lesser sixth, when the parts part alunder, the one by degree, the other by leap. Fourthly, into a great sixth, one of the parts standing, or else the upper part falling by degree, and the lower by leap.

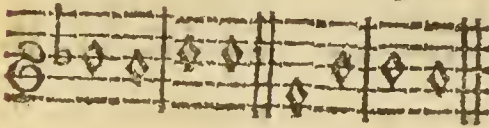
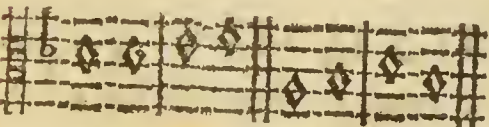
*Of*

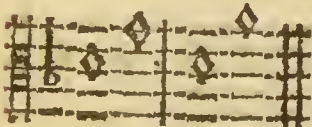
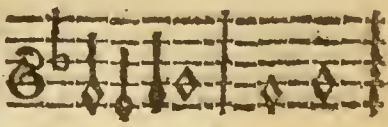
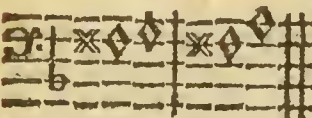
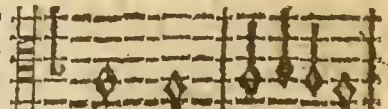




*Of the lesser sixth.*

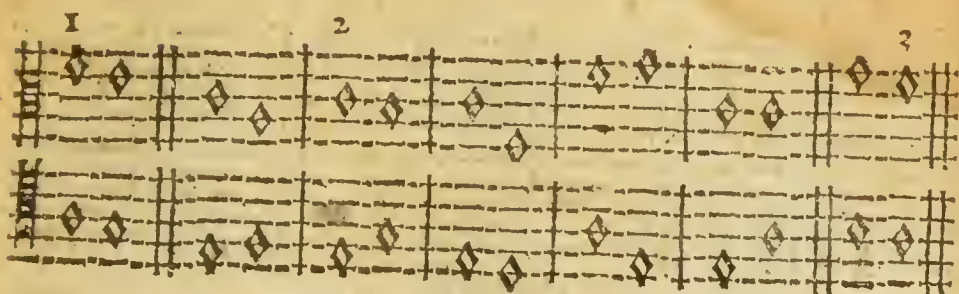
The lesser sixth regularly goes into the fifth, one of the parts holding his place: Rarely into an eighth, and first when the parts ascend or descend together, and one of them proceeds by the half Note, the other by leap.

1                      2                      Howsoever the ways  
 of rising and falling  
 from the lesser sixth in-  
to the eighth, in the for-  
mer example may pass,  
I am sure that if the  
*Bass* be sharp in *F* *fa* ut,  
it is not tollerable to rise from a sixth to an eighth.

 Lastly, the  
 lesser sixth may  
pass into an  
 8. in Crotchets,  
 for they are ea-  
sily tolerated.

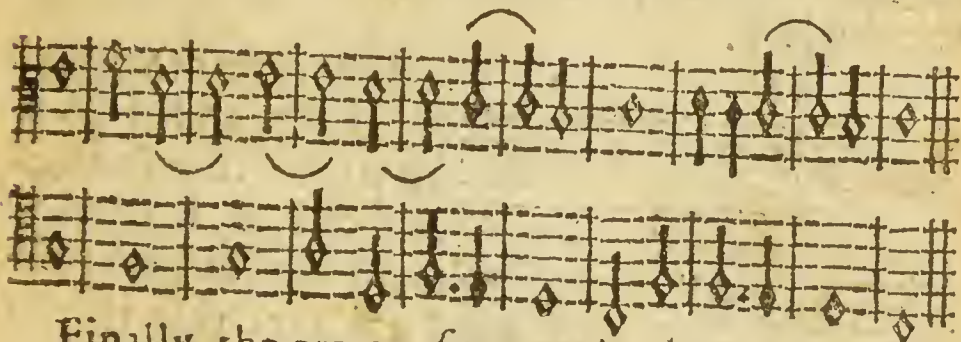
It passeth likewise into other Concords, as into a greater sixth, the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It self it cannot follow, by reason of the falling in of the Relation not harmonical.

# 136 *Of the taking of all Concords, &c.*

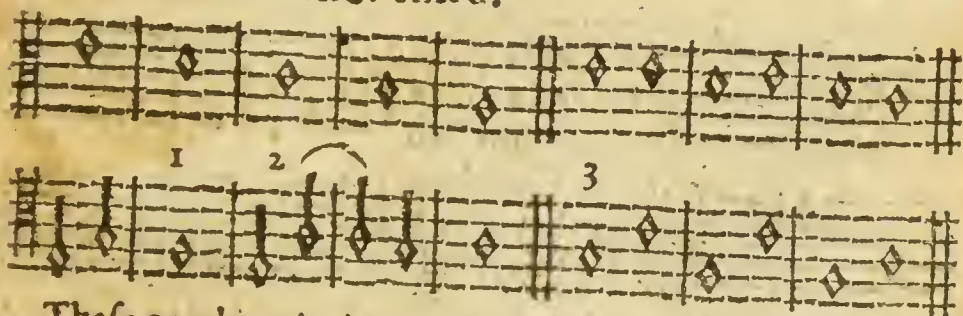


## *Of the greater Sixth.*

The greater sixth in proceeding affects the eighth; but it will hardly pass into the fifth, unless it be in binding wise, or when way is prepared for a close.



Finally, the greater sixth may in degrees be continued, or pass into a lesser sixth, as also into a greater third, or a lesser third.



These are the principal observations belonging to the passages of Concords, Perfect and Imperfect, in few parts; and yet in those few, for fuge and formality sake, some dispensation may be granted. But in many parts necessity enforcing, if any thing be committed contrary to rule, it may the more easily be executed, because the multitude of parts will drown any small inconvenience.

*FINIS.*







1771

